

SEVEN DAYS



NEED WORK?

Job jobs in
the Classifieds

PIPE DREAMS

In the battle over natural gas, Vermont Gas may be its own worst enemy

BY KATHRYN FLAGG
PAGE 32



GET NESTY!

With our new mag about home

SWEET ON SOUR

Sandor Katz talks fermentation

LA WOMAN

Myra Flynn phones home

TRIVIA MONDAY

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PLAY

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WED.
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2-6pm

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SUMMER NATIONALS

2014 PREVIEW



THE OFFSPRING

FEATURING THE OFFSPRING, 311, GREEN DAY, GREEN DAY, GREEN DAY, GREEN DAY

BAD RELIGION PENNYWISE VANDALS

FRIDAY, AUGUST 8 6PM

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UMPHREY'S MCGEE
THURSDAY, AUGUST 7
GATES: 5:30PM, SHOW: 6:30PM



THE AVENT BROTHERS
SATURDAY, AUGUST 9
GATES: 7PM, SHOW: 8PM



BUDDY GUY
W/ QUINN SULLIVAN
SUNDAY, AUGUST 10
GATES: 6PM, SHOW: 7PM

Children 12 & under free. Glass, pets, alcohol, firearms and needles are all prohibited.
This event is a rain or shine, all-weather, etc., and ticket prices subject to change without notice.

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SEVEN DAYS

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NEW STUN-GUN STANDARDS

Vermont is about to become the first state in the country to regulate police use of Tasers. Currently, each police department sets its own standards for use of the stun gun, but there's about 100 different ones.

At the beginning of the year, Gov. Peter Shumlin signed a bill regulating the use of Tasers, which police officers may provide from a relatively safe way to subdue nonviolent, unarmed people. Matt Davis reported on the bill's passage on the Seven Days Home page.

The legislation was prompted by the 2012 death of McDonald. As it stands, the bill mandates that officers can't carry Tasers after a Vermont State Police trooper Tased into Gov. Peter Shumlin is expected to sign the bill into law.

It regulates the Criminal Justice Training Council, which trains police officers in Vermont, to draft a training policy on Tasers by January 2015. Officers will be required to be re-certified in Taser use annually, and will receive specialized training in dealing with mental health crises.

The bill also requires officers to keep logs of a Taser's use. Current standards allow police to Tase lawbreakers even when they believe they're someone else at risk of injury. The bill says police can fire a Taser at people who are "committing active aggressions" or who are actively running, in a manner that, in the officer's judgment, is likely to result in injuries to themselves or others.

John L. Coughlin, executive director of the Vermont chapter of the American Civil Liberties Union, said the bill isn't perfect, but called it "a solid piece of legislation."

Montana's Attorney General of New Hampshire, who has lobbied for Taser-use reform, said she was satisfied. "Mandatory standards and training, laws in place in June of 2012, may seem like Atkins Law. Montana would not have been blessed by an unenforced police 'Tasing,'" she said in a written statement. "I am looking forward to the governor signing this most welcome legislation into law. Montana will soon set a precedent that I hope other states will follow."

WEEK IN REVIEW

MAY 7-14, 2014



ILLUSTRATION BY JEFFREY T. BROWN

16 percent

Check the state:

Coca-Cola now owns 16% of Vermont.

The soft-drink corporation just bought up its Vermont



coffee and beverage company three months ago, it purchased a 16% stake for \$1.25 billion.

facing facts



ENVIRONMENT

The state's death

of a Vermont

toddler has been ruled a homicide.

Vermont's newest

mother (at least

three months)

What's going on?



SPRING THING

Dogs' predicted

harmless, playful

bliss—just as

time for Mother's

Day. What's not?



WHITE DAY

The legislature

unanimously

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allow

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fireworks

on

March

15. Every

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March

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The

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2009.

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Green Mountain Power was orchestrating the side behind the scenes. To Merrill, it is just about the money. But to the Neihous, it was not only about a refusal to roll over to corporate lobbying; it was about a deep love of and connection to the land that has been bequeathed to Don in whole life. When you walk these fields and forests with them, a wealth of stories emerge—stories about Don's childhood, about raising their four children, about their bond with the wildlife that shares the land with them. But now, like the wildlife, they have to leave because they are sick from the narrative. The courage and tenacity demonstrated by the Neihous—and by Anna Smith of Vermontans for a Clean Environment, who worked tirelessly on their behalf—comes from the heart. But I guess you need to have one to recognize that.

Susanna James
WALDEN

SOUNDBITING COMMENTARY

An acquaintance of yours wrote and with honesty in their comment, I double dog dare Tom Tolles to write an entire Soundbiting without once talking about himself. I've been a long-time reader of Tolles' column, and while I have plenty of respect for him as a writer, when I read the entire section of Seven Days, it is because I want to know about our beautiful town's success stories, not the person who is supposedly writing about it. I have lost count of how many Soundbits have begun with the letter "I." Consider this my friendly challenge.

Raphael Lawrence
BURLINGTON

UNDERWEAR IT'S AT

Thanks to Yuan Ching-Wan and Ethan de Sa for their article ["Mission Economics," April 9]—a review of seven items. We all enjoyed reading their review of Betterworks, which is a charity resale store in Middlebury that generates revenue for its parent organization, HOPE, to use for poverty-alleviation efforts. Ching-Wan observed that shoppers "might want to skip the usual underwear stack." Yes, for those who can afford to purchase their underwear new, as all stores do. We carry clean, used, low-cost underwear in order to have it available for the low-income people who can't afford to purchase this department stores.

While our customer base is large and varied, including many people from apprenticeship brackets, there is

also a significant number of those from the lower part of the scale. For them, clean, used and affordable is just the ticket. We also provide a large amount of free clothing (underwear is always in high demand!) and household items to those who have no money. Thanks to all the people who come and pay cash for our merchandise, we generated over \$80,000 in revenue last year and used this to pay for heating, heat, food, medical items and more.

And to de Sa, we're so glad you liked our media section. You'll be interested to know that we usually have tons of rare and valuable vinyl that we've been holding aside in order to determine how to maximize its potential revenue. We're going to be moving it out soon. Stay tuned!

Jeffrey Mardress
HOBSON'S BROS.

Montreal is the executive director of MOPE.

BOARD NEEDS TRAINING

Excellent reporting on ["Folding Math Getting to the Bottom Line" of Burlington's School Budget Crisis," May 9]. This board needs to review with its own experiences and undertake an extensive program of professional development to understand its proper role.

Andy Weisfeld
BURLINGTON

Weisfeld is a former member of the Burlington School Board.

CONNECTION

The cover of last week's *Home & Garden* issue [May 7] was incorrectly credited Michael Toma and the illustration. Our apologies for the error.

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Seven Days needs to publish your news and views.

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This year's Garage Sale will be raising funds for Green Mountain Habitat for Humanity, keeping all proceeds in the local community. Cheesemakers will happily match up to \$3000 in donations!



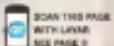
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WED 5/21	PIRED SQUARBLE 7PM
THU 5/22	DI MARCHI 7PM 10PM
FRI 5/23	AMON ZIMMER 7PM
SAT 5/24	THE MASTERS 7PM
SUN 5/25	DI CON FUZ 9PM
MON 5/26	DI CRISI MELCHIORI 7PM
TUE 5/27	DI RAUL APRIL
WED 5/28	COLLIN CRAIG CONTINUUM 7PM
THU 5/29	DI HAGGARDON 7PM
FRI 5/30	DI RENZO CINI 7PM
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①

Friday 10 & saturday 11
Step to it

Adele Myers (pictured) likes to do things her own way. For more than 10 years, the dancer has left her mark with a blend of humor, athleticism and pregnancy. This unlikely stylistic trio comes to life in *Theater in the Head*. Featuring a five-member ensemble, the piece explores intimacy and reflects Myers' commitment to people dancing, not simply bodies moving.

See calendar. **U.S. 40** | Page 30

②

saturday 11
Puppy Love

Forget the dog park's weekend, come lower to the thankyourguys for the **Reindeer**. Her a posse's purr of epic proportions. This herself to the *Reindeer Round*, a dozen country Humane Society introduces the *Reindeer*. Her a full list, including this first with a host of stage designs including a pond, riding clowns and a fun run with

See calendar. **U.S. 40** | Page 30

③

monday 13
Mixing Up

and to have a new musical cocktail hasn't check out *Library Laboratories*, where you can mingle with local Musicians and工程师 concocting — made with every day's verbiage, of course. (212) 941-3100. Jim keeps the beat at this indispensable book-buzzing the verbiage during a session.

See calendar. **U.S. 40** | Page 30

④

thursday 16
Back to the Land

These days, we expect grass, paper and plastic without blushing our eyes, so why not start some for food stamps and live decent? *Back to the Land*, tandem of the *campus*, *Back to the Land*, is sweetly, sweetly, with another T. We move on and a review of *Back to the Land* complete the family friendly fun.

See calendar. **U.S. 40** | Page 30

⑤

saturday 17
Heavy Hitters

partygoer's week! The creative minds behind *Heavy Metal* Brewing Company and *Big H* Hop world team up for the fourth annual *Heavy Metal*. *Big H* joins a host of specialty beers from breweries who prove to be a mix lineup of live music and take advantage of interactive tours and live grants on.

See calendar. **U.S. 40** | Page 30

⑥

friday 18 & saturday 19
Soul Sister

Myra Reina has a voice — and a walk that — she's got. The veteran rock 'n' roll singer-songwriter entices the best of folk and soul with an edge, and a smile. Her 2012 release, *My Roots*, is the second in a two-album deal with a new record label. The singer-songwriter returns home for shows at Higher Ground and upstate music fest.

See calendar. **W.E. 30** | Page 30

⑦

combing
rising Stars

monday through saturday, established artists who have been around the block, *Under 32*, at a signed-off offer down to test a different approach. Following the lead of a whose pieces here it's better to come photographs, prints, pastels, sculptures and mixed media to celebrate the promise of these young talent trends.

See calendar. **W.E. 30** | Page 30

increase in funding to the state college, the University and VSCM would raise up from \$48,000-Offs. Some have a lot of work to do.

The lack of public investment, Tamm said, "is a very significant factor in our lower-than-average college graduation rates in the state."

The other elephant in the room was school governance. Other than addressing opiate addiction, Shumlin's biggest priority this legislative session was to take on rising property taxes, which have been fueled by increasing school costs and declining student enrollment.

After the **Commissioner of HIGH PERFORMANCE** projected a possible seven-per-cent increase in the statewide property tax last December, Shumlin urged towns to "scrutinize" local school budgets and called on the legislature to address the situation.

The House did — eventually. After three months of debate, it voted two weeks ago to consolidate Vermont's 273 school districts into roughly 30 "education districts" over the course of ten years. But the Senate, which insisted on mandatory consolidation, fearing it would inevitably result in a loss of local control and the closure of local schools,

It's hard to say whether voters that fall will be more pleased about raising property taxes or the threat of school consolidation, but the politically astute governor seemed to have his eye on both possibilities. He kept urging the legislature to do something — something! — but was careful not to be blamed if any proposal.

In the end, Shumlin got nothing. Nothing.

As the legislature prepared to adjourn Saturday, it had a education secretary, **MARIEKA HOLCOMBE**, and education adviser, **ARI BORCHARDT**, scurried around the Statehouse trying to wring a last leaf of reform. But House Republicans refused to support the plan to take up the last-minute measure.

In its closing remarks to the House, Speaker **MAP SMITH** (D-Montgomery) acknowledged the failure, but asked the legislature's "willings to try."

"The conversation is not worth having," Smith said. "And we're going to need to have that conversation in the future, because we need to do better by our kids."

Shumlin, too, seems to be all about the conversation. He and the C-word at least sometimes blindingly answering questions about the other C-word: Consolidation.

"None of us thought that we had the magic solution and that we were gonna come out of this legislature session with the perfect answer," he said. "Most of us expect to have that conversation going forward to build consensus."

Whether a conversation will be enough for Vermont voters remains to be seen. Vermont League of Cities and Towns executive director **STEVE JEFFERY** seems to be hoping for more. In an unusually bold statement, Jeffery criticized lawmakers Tuesday for failing to take on rising property taxes and, instead, muddling new

spending such as universal pre-K.

"The [VLT] calls on voters to hold their state leaders accountable during the 2014 election process," Jeffery said, suggesting that voters "make reducing state education property taxes the cornerstone campaign issue of this election."

Media Notes

Last week we reported that, halfway through its fiscal year, Vermont Public Radio's \$155,000 — or 10 percent — behind its membership revenue projection. The station, raised by an unusual investment of direct mail and a 15 percent shortfall in major giving, prompted the station to schedule an additional pledge drive this summer — in hopes of scaring up \$100,000 in 12 days.

When we asked VPR president **MARK TAMBUR** last Tuesday whether any staff would be departing over the financial crisis, she said no. But on Friday, according to a memo obtained by Seven Days, vice president for development and marketing **CHRISTIAN KIRKBY** informed the staff that "SAM PALIN" has submitted, and I have accepted, his letter of resignation as director of development operations.

According to his online biography, Palin's responsibilities include "managing direct-mail campaigns, maintaining VPR's member database, and leading the underwriting, membership and events staff." Palin did not return a call seeking comment.

Asked why she hadn't mentioned Palin's departure previously, Tambur said, "When we spoke last week, this was the circumstance."

In other public media news, the Corporation for Public Broadcasting's inspector general last week recommended that Vermont Public Television face sanctions for failing to comply with federal public-messaging law. Inspector general **MARK HUTCHINS** had been investigating an anonymous allegation that VPT's board of directors held at least 22 meetings behind closed doors.

In a 20-page report, Hutchins wrote that the meetings were closed for valid reasons but were not properly documented or publicized. It's now up to CPB's upper management to determine whether and how to sanction VPT.

Lastly there's a new buzz at Seven Days. Veteran reporter and editor **MARK SMITH** started Monday as the paper's news editor. He comes to Seven Days from the Northfield-based *Vermont Free Press*, where he spent more than 25 years — the last four leading a team of seven reporters covering Vermont health, population, energy, etc. The Rhode Island native replaces **MARKUS ROSEN** who left the paper but won't suffer a brief tenure.

"Markus got his start in journalism here in New England, and he's been wanting to come back for a while," says Seven Days' codirector and publisher **PAULINE SMITH**. "He'll bring his expertise and care to Vermont news."

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Can Burlington's Numbers Guy Solve the School Budget Problem?

by J.J. CARFREESE

Burlington City Hall was locked and dark last Friday at 7 a.m., except for one corner office. Under shelves of plastic binders stacked tall, lone man in a short-sleeved, lavender dress shirt. On his desk, a stack of publications suggested that this early rising bureaucrat had a soft spot for music.

Bob Ruster, 61, is Burlington's chief administrative officer. Formerly called "city treasurer," the post hardly glances off. It entails organizing elections, holding public records requests and, apparently, working unsightly hours. But when Mayor Mervin Wenzelberger filled the seat he described it as, "in many ways, the most important appointment I have to make."

One of Ruster's predecessors, Jonathan Leopold, blamed the financing plan that led to the Burlington Telecom scandal.

If you care about your tax bill, you should keep an eye on the man with the soft, sandy white hair who vaguely resembles "Benfield" in *Stranger*: Ruster's the keeper of the city coffers — monitoring spending and revenue each week — and he manages day-to-day operations at city hall. He's in the middle of drawing up next year's city budget and will likely play a key role in addressing the underfunded pension system.

Now Ruster's got a new math problem. Two weeks ago, Wenzelberger dispatched him to create fiscal order in the Burlington school board (BSSB), which has been miscalculating budgets and running deficits for several years.

The arrangement is temporary — Ruster will provide oversight to the district's business plan for the next two fiscal years — and still not totally defined. Ruster will be left to delegate some of his current city duties, but the agreement stipulates that the school district bearing costs associated with his absence.

Ruster was deputy city manager for South Burlington when Wenzelberger first awoke him. The two men had been好朋友 ever since he took on management of — and revenue from — the Burlington International Airport.

Ruster helped broker an agreement,

but Wenzelberger was having trouble holding up Burlington's end of the

bargain. Preoccupied with what he described as "some pressing 'wildfires to put out,'" the mayor said, "we struggled to meet some of the time commitments." The very municipal manager "held our feet to the fire, but so to speak," Wenzelberger mused, and it worked.

The cold-weathered Ruster will need comparable skills walking into the Burlington school system's annual office. His loss has publicly paled for the cause of the woman who runs it — Superintendent Joanne Collier. And while the school board welcomed the after-mid and is looking forward to a "collaborative" arrangement, some cynical observers have likened the move to a coup that will give the mayor greater control over school finance.

Ruster has negotiated such politically charged situations before. He took the deputy job in South Burlington in part because he had "tremendous respect" for then-city manager Sandy Miller. The city council later fired Miller, letting Ruster to take his mentor's spot.

"It was a difficult period for Bob," recalled South Burlington's finance director, Sue Dorey. "Neither one of them [is functioning]. But MacKenzie, who now chairs the city council, said Ruster 'acted with significant integrity' when he agreed to serve as city manager on an interim basis."

"The easy decision in the kind of situation would have been, 'Well, I'm out of here,'" MacKenzie confessed. "He had decided it is recogniseable to you, here, you have left behind all the employees who want on your leadership to move forward."

"I wasn't comfortable with the guy in terms of what had happened to Sandy Miller," Ruster explained to Seven Days on Friday. But he didn't feel comfortable addressing his responsibility to the city and its school, either. "I needed a psych-out, as well," he added.

During that period, "Bob really drove the bus," Dorey said. But by the time



Bob Ruster

Wenzelberger became in May of 2013, South Burlington had found a permanent city manager. Ruster left for the bigger city, which was then four years away from trying to fix the finances around Burlington Telecom.

The man who will be overseeing the district as proper accounting practices didn't graduate college. Ruster spent the first 10 years of his professional life in the factory floors of steel and paper mills in Pennsylvania, where he grew up. He moved to southern Vermont in 1986, settling with his wife, Susan, and two sons in Middlebury.

After running his own consulting business, Ruster, a Democrat, got elected to the House of Representatives while lawmakers were trying to overhaul the state's education funding system. He quickly entered the loop, passing a group that dubbed itself the "Group of 30." The

two Democrats and the Republicans all represented what were referred to as gold towns — places with significant other industries that brought in a lot of revenue and stood in line from a spread-the-richness approach to education financing.

Dick Marron, a Republican who chaired the House Ways and Means Committee (on which Ruster served), described him as a "blue dog Democrat."

In Montpelier, Ruster exhibited political drama, opting for a diplomatic approach to policy making. "I never saw him lose his cool," recalled Senator Kevin Muller, then a Republican representative, and another member of the Gang of 10. "He was a real gentleman, always trying to solve problems, and he was very methodical in his approach."

Despite Syron's, the Democratic majority leader of the time, also passing Wenzelberger's intention to detail him, she noted, "He was a pain in the neck sometimes, because he was so process-oriented, and sometimes in the legislature that was inconvenient."

Nonetheless, Ruster played a crucial role in drafting Act 86 — the second of two laws that established the current

How will Bo B Ruster contend with the school dist. Ric's problems, which rang in from recurring deficits to lacklustre oversight and financial controls?

SCORE BOARD

Winners and Losers of the 2014 Legislative Session

By Paul Henn Te

Every now and then, Vermont Days takes stock of who's ahead and who's behind Vermont politics. Now that the legislature has adjourned, it's time to tally the session's biggest winners and losers. Here's how it looks.

WINNERS

Gov. Peter Shumlin — After a tough summer and fall reckoning with an uncooperative neighbor and a much-crossing health insurance exchange, the executive branch couldn't afford a rocky legislative session. He largely avoided one. By focusing on opiate addiction, Shumlin earned praise from all political quarters — not to mention business leaders. By keeping his legislative agenda modest and avoiding confrontation with legislators, he walked out of an arduous year session with few scars.

Rep. Tim Ashe — For the second year in a row, gay rights groups put the likelihood of substantive changes to Vermont's practically nonexistent marriage laws.



They killed Burlington's three voter-approved charter change proposals, including mandatory gun locks (With two months remaining in the session, House Speaker Shap Smith claimed there wasn't enough time to debate them.) And they watered down a measure to keep firearms away from those accused of domestic abuse. That could adversaries be hoping to require universal background checks next session. We'll see how that goes.



WRCAC members at GMO bill signing



Rep. Tim Ashe and Sen. Leah Vukmir

Sen. John Campbell — Think of him as Vermont's 100th senator. The chief of staff to Senate President Pro Tempore John Campbell (D-Woodstock) distinguished himself last session for whipping the pro tem's office into shape. This session, she truly came into her own — deftly managing the Senate's competing egos and keeping the body on track, all while downplaying her own essential role. It'll be a huge loss to Campbell and his colleagues if/when her departure turns out to be final.

Rep. Bill Johnson — Recognizing the implemented policies of renewable energy in Vermont, solar boosters worked quickly this winter to pass legislation expanding the state's net-metering regulations. Before opposition could coalesce and drag down the bill, the legislature raised the cap on how much electricity utilities must accept from home owners and business owners who generate it and sell it back to the grid.

Sen. Leah Vukmir — In the end, she didn't get to challenge Shumlin for governor, but the House Republican effectively elevated her role in the political discourse this session. Schatzmann learned what D Sen. Bernie Sanders (I-Vt.) knows all too well: When you threaten to run for higher office, reporters pay a lot more attention to you.

Vermonter Peter Shumlin — After suffering an early defeat over campaign-finance reform, VPRG's policy agenda caught fire. The group played a major role in passing Vermont's strict first-in-the-nation GMO labeling law, led the charge on more chemical regulation and played a role in expanding net metering. Resources director Paul Biens got the recognition he deserved at last week's GMO bill-signing ceremony on the statehouse steps.

Rep. Tim Ashe — Who would've thought a Scotland Republican would become one of the most effective members of Vermont's Democratic Senate? But this session, the economic development committee chairman got the job

done from universal pre-kindergarten to tone regulation to a (farther than originally proposed) minimum wage bill. His speaking roles at numerous Shumlin press conferences confirmed the administration views have an inexpressible, unshakable power. **Sen. Tim Ashe** (D/P-Chittenden), whose portfolio as Finance Committee chair was mostly expanded to include health care reform and education, and **Sen. Scott Milne** (D-Grand Isle), who was an eye-popping match with Shumlin over banning household-cell phone use while driving.



Rep. Tim Ashe

THE

LOSERS

THE BUSINESS COMMUNITY — As evidence of their opposition, Vermont's business lobbyists point to the state's moratoriums: the inaction of child and home-care workers, Vermont Health Connect and single payer. But it wasn't all bad news this session. The business community killed paid sick leave and prevailing wage legislation, while it doored the toxic chemical bill and passed a \$5 million economic development package. Most importantly, Shurtleff kept Democratic legislators from raising taxes on broad-based taxes.

CRIMINALS FOCUS — Shurtleff notoriously handled the session with the declaration that Vermont was in the middle of a "full-blown heroin crisis." The legislature took action providing funding to reduce waiting lists at drug-treatment centers, diverting low-level criminals from jail to treatment, and increasing penalties for traffickers and those convicted of drug-facilitated crimes. But within a month of Shurtleff's State of the State address, lawmakers had mostly moved on — and few new innovative ideas were implemented.



CAMPAIGN FOR VERMONT — Bruce Lisman's political advocacy group pledged to be a major presence at the Statehouse this year. It wasn't. But Campaign for Vermont can claim one notable victory: a new ethics panel in the House, which will monitor potential conflicts of interest, and now require House members to disclose their employees and paid board service.

SINGLE-PAYER — Yes, we know. The real debate over how to finance and implement Shurtleff's single-payer health care plan won't come 'till next year. But even without any details to discuss, Shurtleff's fellow Democrats spent plenty of time this session agonizing over — and arguing about — what those details will look like. Can Shurtleff keep his party united around its holy grail of public policy? We'll see.

PROPERTY TAX RELIEF — Shurtleff and His are Democrats tilted a big game the session about reining in school spending, but they had nothing to show for it by the fall of the year. **BUDGET OF 2015** **SENATE EDUCATION COMMITTEE CHAIRMAN RICK McDOWELL** (D-Windham), who stood in the way of funding child relief. His excuse that his committee took the time to weigh the House's school district consolidation plan was kind of lame, given that it didn't exactly work up on him.



DAN MCCARTHY



HOUSE REPRIMAND — There was no shortage of moves an effective minority party could have used to divide and conquer Shurtleff and his Democratic allies. But House Republicans once again proved themselves adept and relentless this year. Their sole tactical victory came in the session's closing days, when they capitalized on a procedural error to scuttle a buffer-maintenance-wage bill.

LAKE CHAMPION — Yet again, Shurtleff and the legislature pointed on clearing up the state's rivers and its biggest lake. Environmentalists criticized the administration's lax plan to reduce phosphorus pollution and failed to convince the legislature to fund mitigation programs. **SENATE OF 2015** **SENATE NATURAL RESOURCES AND ENERGY COMMITTEE CHAIR FOR FORTYFIVE** (D-Burlington), whose legislation about the role of business in climate change only cost him his chairmanship for the year.



THE PRESS — This was one of the best domestic legislative sessions in recent memory. That was good news for Shurtleff and his majority-party Democrats, but bad news for those of us writing about the news. ☺

DATA SOURCE — Tom Ashe is the director of operations of Seven Days, coeditor and publisher of *Route 7 Weekly*.

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Vermont Has More Addicts Than It Can Treat, So Why Are Inpatient Facilities Losing Revenue?

by MARK O'LEARY

Jack Duffy's friends assure his business is boozing. After all, he runs Vermont's largest inpatient addiction treatment facility — Valley Vista Bradford — at a time when the state has gained national headlines for its commitment to fighting opiate addiction.

But after three decades, Duffy's business has never been as sluggish as he hoped. He recently laid off about 8 percent of his staff in response to a \$580,000 revenue reduction, the source of which is his big customer — the State of Vermont.

Duffy's facilities — Officially Vermont's two other inpatient residential treatment homes for drug addicts, Recovery House in Wallingford and Maple Leaf Ranch in Underhill, are also struggling with state funding cuts. Recovery House is down \$100,000 to a \$1.6 million budget. Maple Leaf lost \$200,000 to a \$4.2 million budget.

What's going on? The Vermont Department of Health has in the past year effectively halved the number of days it pays for addicts to stay in the three facilities, from 20 to 10 days to roughly 15 days.

The state has a ready explanation: Rehabs say 10 days provides adequate care, and sometimes in excess of that can be done at an efficiency — and more affordably — than outpatient programs. Moreover, the state says, treatment facilities can help a larger number of addicts if they stay even less than 10 days.

Previously, the health department says, it mandated we're to block books to the clinics for unreasonably long stays. Now the department requires facilities to offer substantial evidence to justify extending a patient's stay beyond 10 days, just as they say private insurers have long done.

"There's enormous down in the real world to ensure that the patients are getting the right amount of care, not too much care," said Barbara Congdon, deputy health commissioner for alcohol and drug abuse programs. "We didn't have any guidelines in place

People could stay pretty much as long as they wanted and there was nothing that looked at, 'Are we getting the right amount of care?' This is pretty common Vermont was not doing."

The treatment centers say they are uneasy about the cutbacks, as Vermont has invested millions and resources on its treatment initiative — the "holistic and systemic" — for breaking a public health crisis.

For example, in November, Gov. Peter Shumlin cut the ribbon to celebrate the opening of a new inpatient methadone clinic in St. Albans, described as a vital tool to combat what the governor has called an epidemic "crisis."

At the ceremony, Shumlin talked about helping addicts and treating addiction as a disease.

But just eight index days, at nonprofit Recovery House, officials were struggling to cope with the state cuts without reducing its 10-bed facility. "Three days, it almost seems they're lessening a few minutes after they come in. I think it's better in most cases," said Dick Stevens, president of Recovery House. "That gives you time to bond with a client and make progress."

The state implemented the change last summer.

"It hit us fast and suddenly," Stevens said. "None of us were able to adjust to it quickly. We're all feeling the pressure financially."

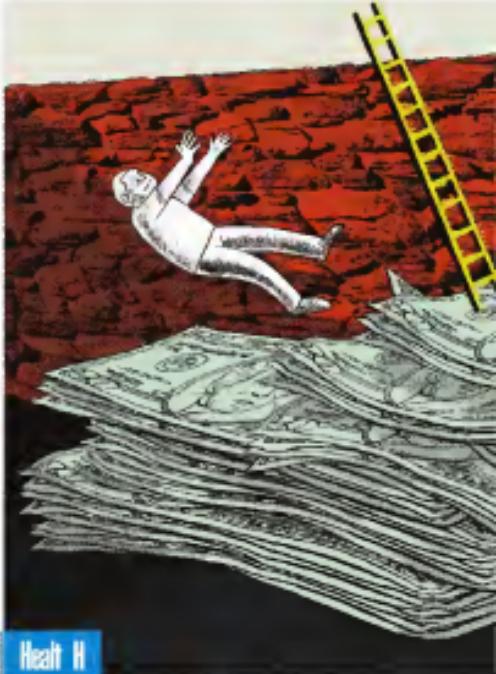
Part of the goal, Congdon said, was to free up more beds, Congdon said, to allow more people to experience inpatient care.

Mission accomplished. All three facilities report they have registered up substantially 50 percent more patients since this year.

"Every place is trying to bring everybody they can," said Bill Young, executive director of the nonprofit Maple Leaf Ranch.

Valley Vista, for example, projects that it will see 700 patients this year, up compared to 500 last year — a 50 percent jump.

But that influx hasn't brought in enough cash to balance their books.



Health H

Why? The first and last days of a patient's stay in a treatment facility are the most labor intensive — and, therefore, the most costly. That's when staff members conduct medical and psychological evaluations and fill out the bulk of the paperwork. The days in between, which involve fewer staffers, work out to be more profitable. In short, fewer clients staying longer equates to a more lucrative business model for addiction treatment facilities.

The 10-day limit is not a hard cap. After 10 days, the treatment center can appeal to the health department for an extension on behalf of a patient. Most likely, if those requests get approved.

"We really have to determine what is the need clinically," Congdon said. "If they need 20 or 25 days, it will be approved."

But that doesn't tell the whole story, treatment providers say. Most of the admissions already for a few days. Moreover, officials from all three

facilities say that the appeal process actually often shortens the average patient's stay length. Addicts are often oddly anxious and fidgety and often enter treatment programs with skepticism. Knowing they can only count on staying 10 days and will have to file an appeal before their time is up — prevents many to abandon hope and skip out early, according to representatives from the treatment facilities.

"All of the patients have a great deal of anxiety about what's going to happen next," said Richard Difesa of Valley Vista. "The patients show circumspect because they oscillate with the anxiety."

The numbers appear to support Difesa's theory. Despite the successful appeal rate, the average stay length at the facilities is around 17 days. And, despite having 54 percent more clients, Valley Vista's "patient days," the measure of days spent bed in filled, are down about 20 percent. The other programs report similar dips.



JASON DERUSHA

There are, of course, concerns beyond money — namely, that shorter stays will make it more difficult for addicts to recover. Treatment facilities say they have worked to condense their programs into the tighter time frame.

Graiglio said that much of the support work — helping addicts find housing and jobs, and helping them form better relationships with family and friends — takes place outside the facilities. Graiglio said the numbers support her department's efforts.

For the first six months under the new 15-day regimen, the rates at which addicts came back for a second or third stay — primarily because they relapsed — were largely unchanged from the prior year.

The deciding factor is, "What is the needed level of care?" Graiglio said. "One could not think this is going to be the primary place where most people get treatment. The great number of people has always been treated

supportive. Those are folks with very invisible lives, and they have a lot of needs. Residential treatment is designed to take care of one piece of that."

But others in the drug-treatment community aren't convinced.

Chittenden County's Legal Intervention Community Court, in which addicts are diverted from the criminal justice system, sends many of its clients to the three residential treatment centers.

Three KCC participants who spoke to Seven Days as condition of anonymity last February and they would have been elated from stays longer than 15 days.

"That's what they say: 'Two weeks is a start, it's not enough to get anything accomplished,'" said KCC coordinator Eman Hadrich, a former cop. "You're [just] getting the ground rules. They're telling me, 'I wish I had more time.'" ☐

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Conflict Up Close: A War Photographer and Part-Time Vermonter Gets the Shot

By ELLIOTT J. KELLEY

Famed American combat photojournalist Robert Capa, killed in Southeast Asia in 1954, once offered a much quoted piece of advice to his colleagues and successors: "If your photographs aren't good enough, you're not close enough."

Robert Nickelsberg, who regards Capa as one of his heroes, does get close enough. In a recently published book that chronicles 25 years of war in Afghanistan, the 120-plus photos taken by this part-time Vermont resident are better than good enough.

Afghanistan: A Different War includes the requisite conflict shots, but it's Nickelsberg's portraits of individual Afghans that make this beautifully assembled compilation especially memorable. Many of Nickelsberg's pictures are infused with a certain tenderness — an unexpected and touching quality in a volume focused on the unending violence afflicting a tormented country.

A 1977 graduate of the University of Vermont, Nickelsberg remembers as a soloist Charlie house that his parents bought decades ago. He and his wife, photo editor Garry Pollen, live the rest of the year in Brooklyn's Cobble Hill section.

Much of the time, however, Nickelsberg is away at assignments. He worked for 15 years as *Time* magazine's Delta bureau, making frequent forays as a contract photographer to Iraq, Pakistan, Afghanistan and other strife-torn places. Nicker, as he's known, got "close enough" to the war in Central America.

It's a dangerous profession. Nickelsberg acknowledges during an interview in his apartment on a tranquill, leafy street across the river from the cosmopolitan enclaves of lower Manhattan. Nickelsberg says the shadow of death has brushed him "several times," and he has seen numerous friends fall dead as collateral damage in conflicts they had been covering. "A lot of it depends on chance," Nickelsberg notes. "It's a matter of where you are, or aren't, at a certain moment."

Starting in 1988, he traveled clandestinely to Afghanistan via the mountainous, war-torn areas of neighboring Pakistan. With unapologetic chaperones who Nickelsberg describes as "lessor and relentless," he succeeded to shoot rocket fire from Soviet Mi-24 attack helicopters.



Inset photo: A U.S. soldier points his rifle toward the horizon. In background: Sun Gora, a prominent

The earliest image in Nickelsberg's book, from May 1988, shows a smiling Afghan soldier slapping the hand of a son of another who's perched in the turret of a Soviet-backed tank and appears happy to be pulling out of the country that the Red Army invaded in 1979. There follows a chronological sequence of shots of documenting civil warfare in Afghanistan that culminated in the 1994 takeover by the Taliban.

The world pretty much forgot about that landlocked, as it had for the next several years. But Nickelsberg regularly returned to Afghanistan, trying to take photos of the country's new rulers, who forbade all photography. Equally curious, why were the Afghani militants who had fought alongside the Taliban and other Islamic warriors to subdue the Soviets and the government they had installed?

Nickelsberg describes the Taliban as "highly disciplined, extremely strict, very severe moralists." Their allies from Arab countries, he adds, were "not kind and were clearly dangerous." These elements were allegiance to Generalissimo Gulbuddin Hekmatyar, who plotted global jihad from a base in Afghanistan while under the

**There's Till a lo T
of in Teres T in The kinds
of Tories i work on.
The issue now is finding
The funding To do Them.**

ROBERT NICKELSBERG

protection of the Taliban. Bin Laden's plan reached a crescendo in the September 11, 2001, attacks on New York and Washington, D.C.

Less than two months after that loss — my shooting day, Nickelsberg was back in Afghanistan, accompanying invading U.S. troops as they pursued al Qaeda to a corner of the country called Tora Bora. The al Qaeda leaders wriggled away to survive for another nine years. His escape was the first in a series of failures that came to characterize the now-shaking American occupation of Afghanistan.

In a asymmetrical war to its core,

one of the last photos in *A Different War* shows a contingent of U.S. soldiers trudging out of their base in Afghanistan and heading home in May 2008. The direct American combat role may be ending, as will, likely this part in Nickelsberg's book. It's clear that conflict in Afghanistan is going to go on... and on.

What does Nickelsberg say is causing the longest war in U.S. history to conclude without a clear victory, despite enormous expenditures of blood and treasure?

"The biggest mistake," Nickelsberg suggests, "was Bush's decision to go into Iraq." That invasion in 2003 diverted resources and political attention from the fight in Afghanistan, he says.

The Bush administration dropped their commitment," Nickelsberg continues. "There was a failure to read the place, an overall inability to understand Afghan culture and traditions." Nickelsberg says, "It's a complicated, layered place. You can't understand Afghanistan unless you understand Pakistan, and you can't understand Pakistan unless you understand India." And the Bush administration lacked comprehension on each of those fronts, he says.

MEDIA



Taliban soldiers fire a rocket at remaining forces of the Northern Alliance army north of Kabul

Nicholsberg was himself diverted into Iraq soon after the start of the war. Once working for the *New York Times* as well as *Time* magazine, he photographed Baghdad's Piccadilly Square as American soldiers pulled down a statue of Saddam Hussein — a symbolically resonant act that critics of the war contend had been staged by U.S. propagandists. Not so, Nicholsberg objects. The toppling of Saddam's statue in Iraq was an authentic expression of many Iraqis' detestation of their dictator, he says.

Nicholsberg spent years of his peace in Iraq, again getting "close enough" to a war.

He what led him to a career of nearly devoid of the plaid pleasures of a second home atop a hill in the Chilhowee Valley?

His mother was born in Germany,Nicholsberg relates, and growing up in suburban northern New Jersey, "I was among international people a lot of the time." An interest in current affairs led him to major in economics and history at UVM, which appealed, too, because of his love of the outdoors. Following a sequence as a ski bum in Vermont,

Nicholsberg became interested in photography as a way of combining his passion for travel with his preoccupation with world news.

He moved to Washington, D.C., in the 1990s to work for a New Jersey congressman and to cultivate his growing interests in photography. Nicholsberg Congress of that time over the U.S. role in Nicaragua and El Salvador prompted him to travel to those countries, where he worked as a freelancer. Nicholsberg embarked on a path that would lead through Brazil and Southeast Asia and, well after the Hindu Kush mountains, and across the deserts of Iraq.

Today, the troubles besetting traditional media have forced the photojournalist to venture to a new direction. With contracts no longer being profited by the much diminished *News*, the 60-year-old Nicholsberg is working on spec to complete a project on slaves in trafficking of U.S. women, coming entire to the world these women — held and winning enough trust to take their pictures is "particularly difficult for a man," he notes.

Nicholsberg gained awareness of the domestic sex trade by accompanying

the LAPD vice squad on surveillance missions in the gangland of South Los Angeles. "It wasn't for the L.A. Times and *Crisis* to go from guns and drugs to pumping," Nicholsberg explains.

"There's still a lot of interest in the levels of stories I work on," he says. "The issue now is finding the funding to do them." □

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INFO

Historical feature *Historicizing* is the second print volume published with a Vermont connector. It was produced by Don Stone, a Burlington native, and *Writer and LHM* director who recorded the U.S. version of *Indochine* the 1960s for CBS News and other outlets. Stone disappeared in Cambodia at age 32. He is believed to have been killed, victimized by Khmer Rouge paramilitary fighters whom he was trying to photograph. Don Stone also got "close enough."

Robert Nicholsberg talks about his new book *Historicizing* at 8:30 a.m. at the Mount Asgaard Inn on Saturday, April 18. Wine and light fare served at 6:30 p.m. Location at www.mt-asgaard.com

Numbers Guy

Ruster is only one year in, the fiscal year 2016 budget will be the first that he's seen through from start to finish, and he's just now gearing up to present it to the city council. His supervisor, however, sounds pleased. "He has been very diligent and fair but tough with department heads," Wiesinger said.

"The mayor and he had 'serious conversations' about offering up his CAD to the school district, noting, 'He has a long list of items that we are pursuing that will make city government more efficient.' Strong health insurance costs and the underfunded pension system are high on Ruster's to do list.

What sealed the deal for Wiesinger? The importance of his schools, he said. Also, "I believe strongly that the people of Burlington expect the mayor to do something about what is an extremely unsustainable growth in property taxes," Wiesinger said Friday.

How will Ruster contend with the school district's problems, which range from mounting deficits to lackluster oversight and financial controls? Ruster said he intends to focus on the pricing and start clear of the philosophy. "Budgets certainly are more than just numbers. It's a philosophy, it's a road map, and I believe that is most appropriate with the school board. I believe my role is to make sure they can financially afford what they are talking about, that there's a plan in place and that the numbers match up."

Some of his former colleagues exited his new project — "We gave all the good jobs," Gosselin joked.

"I don't know why anyone would want to be involved with that role," Mallon commented.

But both men — and their four others interviewed for this story — feel uncertain that they believe Ruster is ideally suited for the less than desirable job. MacKenzie said, "If there is anybody who can do that, it's Al."

He also believes Ruster's former fiscal data, his integrity and his knowledge of education finance policy will amount to a better fit for the school district. Ruster has already raised questions about whether the district is entitled to a pat of money, known as payments in lieu of taxes, that the city has claimed for years. Questioning that isn't a hobby, Ruster said he has "researched" the state law and actually presented the school from increasing its portion, expected to total \$1.4 million in FY 2015.

In a chapter rife with difficulties, that line of inquiry won't make Ruster a lot of friends. □

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OBITUARIES, VOWS
CELEBRATIONS



**Catherine
"Cathy"
Comstock**

1928-2010 (obituary)

Catherine "Cathy" Comstock, 71, passed away May 17, 2010, in St. Albans, Vt. She was born July 3, 1928, in Rock Haven, Vt., to Harold and Evelyn [Schober].

LaFayette. Predeceased by her husband, Richard, she was a beloved mother

who proudly raised her 10 children.

Left to cherish her memory are her 10 children and their spouses: June [Lou], Richard [Bennet], Helen [Mol], Robert [Baker], Brenda [MaryLou] [John], Carl [Sarge], Diane, Lori [Grolier], and Evelyn [Frances].

Cathy is predeceased by brothers Sonny and Edward and is survived by brother Andrew and sister Theresa, as well as many granddaughters and great grandchildren, and many other loved family members and friends. Cathy was a devoted member of Trinity Baptist Church and the Red Wives.

Visitation will be Thursday May 19, from 2 to 4 p.m., and from 7 to 8 p.m., at Lyngate Funeral Home, 102 Main St., Winooski, Vt. Funeral services will

be held at 1 p.m. on Friday May 20, at Trinity Baptist Church, 300 Trinity Dr., Winooski, Vt. Officiating may be presented at Lyngate Funeral Home, or Trinity Baptist Church. Donations may be made to the National Breast Cancer Foundation. Online condolences may be shared with the family at lyngatefuneralhome.com.



**Roland Frank
Mease**

1924-2010 (obituary)

Roland Frank Mease, has had three brothers, grandchildren and friends, passed away on Thursday May 6 after 86 years of a life filled with family, friends and good times. Born July 9, 1924, in Hartland, Vt., he was the youngest of six sons of the late Frank and Lorraine [Unruh] Mease. Roland served in the U.S. Air Force at Lowry Field, Denver. He met the love of his life, Mancy Lee Rosting, at Woolworth's Variety store and they were married on Valentine's Day in 1953.

They celebrated their 50th anniversary surrounded by their family in 2003. He was a graduate of the University of Denver and worked for Martin Marietta.

Continental Airlines and Frontier Airlines during his career as a production planner. He is survived by five sons, Stephen and his wife, Cheryl, Schneider of Westford, Vt., Andrew and his wife, Sheila, of Berlin, Colo.; Christopher and his wife, Leslie, of Littleton, Colo.; John and his wife, Wendy, of Franklin, Vt., and a son of Denver. He is also survived by 10 grandchildren, 21 great-grandchildren, 30 nieces and nephews and three great-grandchildren. Dennis Preston and Jim Fink. Roland was a deeply caring compassionate man, always ready to help a neighbor in need, playing with their play ring, playing in the basement with his grandchildren, travel and threw some delicious steaks or lobster tails on the grill for family gatherings. He enjoyed the race tracks - win some, lose some. He had a reputation for knowing details on red carpet events. He was predeceased by his wife, Nancy, in 2008, and his parents and brothers.

A service to celebrate his memory will be held at the Newgrange Funeral Home, 1000 East Main St., Aurora, Colo., on Sunday May 16, at 11 a.m. In lieu of flowers donations may be made to the Denver Rescue Mission, P.O. Box 12006, Denver, CO 80232, or to the Colorado Chapter of the National Alzheimer's Association, 483 Sherman St., Suite 300, Denver, CO 80203. To share a memory of Roland or leave a special candlelight message for his family, visit [rolandmease.com](http://www.rolandmease.com).

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2004 - 2010

*10th Anniversary
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Doors 6:30 p.m.
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What's So Funny? *Seven Days* Introduces Three New Cartoonists

BY ETHAN DE SEFFE

Maybe the cartoonists *Seven Days* provide your upper torso: a batch of tiny, tafford designed to whet your appetite for the season's morsels. Or maybe you serve the funny pages for fun, as a colorful, enjoyable dessert. Whatever your method, chances are that you check them out. Who doesn't love cartoons?

Seven Days loves comics, too, but every year or so we break the section, wading out a few and leaving in some new ones. Last week you may have noticed the absence of *History Price's "Ripleyan with Orange,"* Ted Rall and Dakota McDowell. Another elongated coming soon, but we'll wait to tell you about that one. Meanwhile, we'd like to introduce you to three new cartoonists in your corner.

"Underworld" by Katz

A 45-year-old man in an alt world, Katz's "Underworld" makes us wistful. Between *Seven Days* debut, *Never Late* (thus never First) published more than 20 years ago,

the strip has a wistful, almost bittersweet bite that are as sharp as ever. The die-hardly simple line work evokes such moody strips as "Nancy" and "Bette & Tootie," but looks more closely and you'll find drug addled monotone, and a celebration of all things wistful and sour. Watch out for flinging eyeballs and distorted eyeglasses.

"Children of the Atom" by Dave Lapp

Unquestionably our new cartoon for longing, complicated the stripline, "Children of the Atom" was published for more than 50 years exclusively in Vancouver's alt-weekly *The Georgia Straight.* Author Dave Lapp's strip concerns Franklin Boy and Alice Blue Girl, two characters who wend their way through a surreal, "Krazy Kat"-like landscape. It's delightfully strange and thought provoking, and we're launching it from its beginning.

"Sticks Angelica" by Michael DeForge

The prolific Toronto-based cartoonist Michael DeForge has won several

awards for his work, which includes the acclaimed 2004 book *Art Colony.* Hailed by many in the industry as a major new talent, DeForge has never had his work in a weekly paper until now. "Sticks Angelica" is a current, ongoing strip in



which DeForge's unique abilities with line, color and character are simply apparent.

On the occasion of his comic's first appearance in *Seven Days*, DeForge spoke with us from his home.

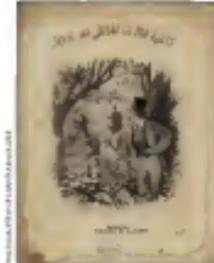
From the Llewellyn Collection, Champlain College Scores a Concert

BY AMY LILLY

Since 2010, Champlain College has been quietly mounting three exhibits a year in Perry Hall that highlight its fascinating Llewellyn Collection. Curated by Burlington resident and Vermontian enthusiast LANCE LLEWELLYN, the assort- ment of vintage Vermont postcards, maps, and memorabilia includes 800 scores of sheet music — songs by Vermont composers published between the 1850s and the first decades of the 20th century.

An exhibit last September featuring 140 tunes caught the eye of University of Vermont music history professor MARINE SCHÄFER. A specialist in George Gershwin with an interest in popular music, Schäfer subsequently passed over the composition to her wife, MARIA SCHAFFER, a reference librarian at Champlain — and selected 15 pieces to resurrect in a concert. Short Thursday, May 22, Schäfer will accompany the soprano/Mezzo couple MARY and MICHAEL of Charlotte on a piano that's been carted in to Perry Hall's first and Pretzelbox Room for the occasion.

During a recent tour of the building's



long-ago-few conference rooms where the collection's changing exhibits are laid out, MARIE SCHÄFER, who began managing the Llewellyn Collection a year ago, points out a row of framed sheet music covers on one wall.

"There was a whole industry in Vermont of composers and publishers, and a trend [of producing] music for amateur musicians to play in the house," she explains. Most of the songs cash in on "nostalgia for old Vermont," DeForge



continues, "but most were pretty who had moved away."

Such people were apparently already longing for a less Vermont in 1865, when a Philadelphia press published Alice Clark's sing-along "When the Apple Blossoms Blow in Old Vermont." Another framed cover aims for modern romance: "Walter Lake, Black and Two Step," by Samuel Thomas, published in Worcester in 1911, depicts a Victorian dressed couple strolling by a lake on the

moonlight, set down colors Dennis chose both for the room's current exhibit, "Marketing Vermont," which will open to the public before and after the concert.

For the performance, Schäfer has chosen songs representing a variety of the trend. These include an 1867 love song called "Meet Me Jonge at the Gate," the Bennington Battle Monument dedication song from 1891, the 1909 song celebrating the bicentenary of Lake Champlain's "battle," and, not only songs. The last category includes two 1950s songs, one called "Uh Huh (Missing You)" and an era-relevant parlor tune that sounds "a little rock and roll," Schäfer promises.

The professor is also the organist and music director of the First Universalist Unitarian Society church on Brattleboro's Main Street, where he meets the locals. The couple regularly perform at musical theaters, Schäfer calls them "great entertainers."

Until Schäfer asked them to perform the vintage Vermont songs, recalls Bill Kirkford, the couple had never heard of the Llewellyn Collection. When

SEVEN DAYS: How would you describe "Sticks Angelica" to readers who've never seen it before?

MICHAEL DEFORGE: It's a comic about a woman who is sort of sick of living in a city, so she decides instead to move to a cabin in a rugged park. But every time she unfortunately finds that there are a lot of animals who want to bother her, and she becomes reluctant friends with them.

SD: You've mentioned that you've always wanted your work to appear in an alt-weekly paper. Why is that important to you?

MD: Really early on, reading alternative comics was my first exposure to a few different types of artists. It was my first exposure to [Matt Groening's] "Life in Hell." *Edmonton*, a monthly Canadian newspaper (which, unfortunately, no longer runs comics), used to run [Matt Bell's] "Shirley and Paul," which ended up being one of my first favorites.

I find it easier to grapple with longer stories if I can think of them in smaller

parts. I can sometimes get lost of hanging up on dealing with a really huge narrative. Having the time between strips or issues gives me enough space that I can come to things with a fresh mind.

SD: What comic strips most strongly influenced your work?

MD: Well, the aforementioned "Shirley and Paul" is a big one for me. Early on, "The Far Side," "Calvin and Hobbes," "Peanuts" and "Blown Country" were the comics that my parents had lying around, and were sort of how I learned to read. "Blown Country" in particular was a really big influence on me. It was full of topical references that I, of course, didn't understand at that time. I was reading Katty Didurka jokes and not really understanding who she was. Years later, I'd find all of those references.

INFO

See the new and coming exhibitions in the Fall 2013 season, pages 84-88.

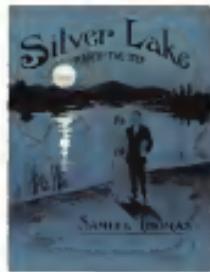
MUSIC

The two Prestons create "a nice mini-group within our program," Baldwin adds. "The gay hard chanson chord progressions and tying the voice and piano into these intricate patterns, it's almost like he was doing musical soliloquies."

Schneider, who previously researched Rhode Island sheet music for a concert there, notes, "Probably every state has a certain repertoire that celebrates it." The value of such music is that it created a shared experience.

"The state is not high art," Schneider notes. "It was popular — not only quantitatively, in that it was widely disseminated, but it struck a responsive chord in the hearts of Americans." The concert, which will end with "Moonlight in Vermont" from 1941, will likely move a few present-day tears, too. **15**

INFO
"Songs of Vermont: celebrating sheet music in the Lamoine collection" Thursday May 23 7 p.m. at the Penobscot Opera in Perry Hall, Chapman Cottage, in Burlington. Len Red's setting: instruments as specified by Perry Hall at 617-5169 or 617-5169.



they hopped online to view it; they discovered a surprise.

"Lo and behold, two of the songs were written by Mindy's grandfather, Frank J. Preston, who started Preston's Piano in Church Street," Baldwin says. He's an IBM engineer. Mindy runs an aquaponics center. The couple had sung Preston's songs many times around the piano at family gatherings but had no idea they'd been catalogued and catalogued.

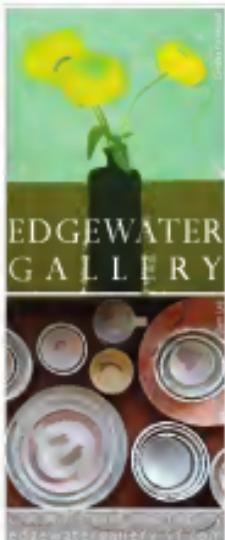
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From a New Home, Artist Tad Spurgeon Talks About His Legacy in Vermont

By Brian Chittenden

Tad Spurgeon says he never thought he'd leave Vermont "in a million years" but, despite his profound affinity for the trees and the significant artistic stride he's made since his arrival in 1993, Spurgeon packed up his Middlebury studio this spring to follow a long-time love back to his hometown.

"I didn't want to sacrifice Vermont for Philadelphia," the artist adds via a phone call from his new studio in Mount Ascutney, a northwestern suburb of the city within walking distance of his childhood home. "But in the end, blood is stronger than water, and I ended up back here."

Spurgeon, 59, leaves a significant artistic legacy in Vermont as a painter of landscapes and still lifes, landscapes and other black abstractions, as a teacher and mentor, and as author of a groundbreaking book — *More Than a Moment: His First Decade in Vermont*, however, was short-lived.

Just "trying to escape the heat of Philly," Spurgeon found work at present in Burlington studios. Within a year, he says, while working as painter in chief at the Ice House on Battery Street, he developed the chocolate recipes that would

At first I was just looking for a solution, but I became so fascinated by the joy of myth at the depth in art that became irrelevant.

TAD SPURGEON



Bella Voce Celebrates 10 Years, a New CD and a Collaboration With Robert DeCormier

By Amy L. Gill

Since choral director Diane Willis founded **Bella Voce** 10 years ago, the 40-woman midwives' chorus has gained quite a following. Its two concerts a year generally draw full houses. The group has recorded three CDs, and a fourth is due out this month. A fifth anniversary gala, with performances in Burlington and Woodstock, is planned.

All credit for the group's success is due to Willis' uncanny ability to unite and inspire her singers, according to Diane Day, who sang in Bella Voce when it was founded. Eleven years ago, Day was singing in the Vermont Symphony women's chorus when Willis, then assistant conductor under founder conductor Charles Demaree, stepped up to replace him. Day joined her own peasant right away.

"She was so upbeat and so good at what she was doing, and so much energy," Day recalls. "That's all I thought, she should have her own chorus. And it should be a women's chorus." At the time there was none in the area. (The Upper Valley has *one* now, a women's chorus founded in 2001 by Dartmouth College



CLASSICAL MUSIC

music lecturer Bruce McFieger, Rutland has *two* now, right next door to them), a community choir founded by Day when Demaree left in 1982.)

Day proposed the idea to Willis during a break and discovered that the experienced choral conductor was of ready mulling over just such a plan.

With DeCormier's support, Willis dove into her first converts to the new chorus from the VSO's ranks. She began rehearsals immediately, and Bella Voce

preformed its first concert three months later.

"She keeps this organization moving forward at a very break pace," Day comments. "That's not for everybody," she adds. "She does expect a lot from us." Those expectations include fundraising when needed and maintaining singing, conductors and music education. According to Willis, 20 young women have participated in the group's mentorship program.



Willis has maintained a collaborative relationship with DeCormier, the renowned composer-songwriter who is now 90 years old. Bella Voce has performed and recorded a number of his works, including four of his operas on their CD *Christmas Joy*. The new recording, *Songs of Hope & Freedom*, includes DeCormier's "Ain't Gonna Let Nobody Turn Me Around" about the African Americans shielding the Harriet Tubman, "They Called Her Moses," which follows up more than half the CD.

During a phone call, the ever ebullient Willis reveals that Bella Voce didn't intend to record that concert, but, when the group performed it a year ago,

ART



Foto: M. S. Springer

later help Joe House owner JIM LAMPHAN launch Lake Champlain Cheesemakers.

In 1993, Spargaro "left cooking for painting" — he'd been leaving his technique in oil all the while — and became the first painting resident at the **VERMONT CRAFT SCHOOL**. There Spargaro devoted six years to teaching and painting. In the years that followed, he also mentored artists in private lessons, including **VERONICA KIRKMAN**, now a highly successful painter.

"He's just been an incredible resource for so many local artists," says the Perrumbal artist, who credits Spargaro with helping her develop her signature wax medium and her cool, fortifiable relationship with color.

Those were, it wasn't just culinary recipes that interested Spargaro. In the early 2000s, he took a break from

TEACHING TO PAINT

WE HAD THIS HUGE DUTCHY. PEOPLE SAID THEY'D LOVE TO HAVE A RECORDING.

— BAWN WILLIS

"people were in tears" for an anonymous donor invited a recording deal — that project would cost \$10,000 — and suddenly, Willis found, "We had this huge dutchy. People said they'd love to have a recording."

"People just jumped on that band wagon," confirms Dog — he's still, "because they wanted to have Robert's music for women recorded." Among the donors to the new CD are Peter Yarrow and Noel Paul Stookey, the remaining members of the iconic American folk group Peter, Paul & Mary. DeCorso had been the trio's original director and arranger.

While "They Called Her Mousie" will not be performed at the 30th-anniversary concert, Bella Voce will sing another DeCorso song from its new CD, "Walk Together Children." The composer originally scored the piece for male and female voices, Bella Voce commissioned him to re-voice it for women for the occasion.

The group also commissioned a *Glory* by University of Toronto music professor Larsen Saksena and a piece called "Women Make the Earth Move" by Lehigh University's Steven Sonnen. Willis adds that last year a "very famous" composition for women's voices, *perpetuum* and brass, Burlington's **MASS SOMER** will accompany the group on the piece, which is an echo of Aaron Copland's famous work, *Simple Folk*.

The women of Bella Voce, meanwhile, are as sold as ever. "It's helping to cheer that has done as much as it has in the last 10 years is something else," says Dog, who left off singing in the **BURLINGTON CHORAL SOCIETY** after 22 years to focus on Bella Voce.

As for its anonymous leader, she adds, "I don't think anybody could still be here."

INFO

Bella Voce 30th Anniversary Gala Concerts
Saturday May 19 8 p.m., at First Unitarian Church in Burlington; and Sunday May 20 3 p.m., at St. John's Episcopal Church in South Burlington. bella-voce.com/concerts/

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STATE of THE arts

Ted Spurgeon . . .



HAGGIE FARM

switching to research his chosen medium, oil paint. Spurgeon began experimenting with formulas and techniques that had been devised for several centuries, attempting to capture the qualities he observed in the works of old masters. "I became fascinated with the idea that older painting was inherently different," he explains. The notion that those masters' oil paintings looked the way they did because of the paint spudged his artistic worldview. Rembrandt's "secret," for example, involved using chalk along with oil and pigment.

"After that, I started working with chalk," Spurgeon remembers. "And I was like, 'Oh! That's very different!'"

Spurgeon turned his discoveries and reflection into a book, titled *Living Chalk: A Painter's Process*, which is now in its fourth edition (and available as a download from his website). He continues to make between prints, and to explore:

"The foundation of his work and the real, true understanding of the materials and process has given him huge control over the nature and the mood of the painting," notes **THOM DURRIN**, an owner of Green's *WEIRD ANGELS GALLERY*. She acquired some Spurgeon paintings when the contemporary art gallery built a studio for representatives work earlier this year. "I think he's in more control of painting and the understanding of the process of painting than any other artist I know," Durrin adds.

Characteristically, Spurgeon shares his significant knowledge about oil mediums with his students — many of them accomplished artists themselves.

KEVIN RABIN, a landscape painter in North Chelmsford, says he began using chalk in his paintings after receiving a copy of *Living Chalk* from a friend and taking a class with an author. Though she was initially dubious about the medium, she says, she found it "really creates this veil in the air of your shot. It makes the paint move a little easier."

Spurgeon says of Spurgeon, "He's presenting these tools to us all of us that we were unaware of, through his own experiments and testing."

Another of Spurgeon's private painting students was **ROB STRAUSS**, a chemistry professor at the University of Vermont. Spurgeon asked Strauss to teach what he could pass to the oil, in hopes that more salt would make the finished product dry more quickly. Strauss told him to use as much as he wanted.

"It was such a simple thing for him to say, but it changed everything," Spurgeon recalls. "I made a super-activated solution, and suddenly I had an oil that dried overnight."

Strauss subsequently authored his own book, *The Mind at Hand: What Drawing Brings*, an exploration of how the act of drawing affects consciousness. He devoted a chapter to an interview with Spurgeon. Touched by Spurgeon, the professor reveals that the chemistry Spurgeon performs is "actually really complicated. And there are very few people looking at the details of ... all these processes he's doing, because it's archaic," he says. "There is no practical use other than to a painter."

Spurgeon says practicality was beside the point of his experiments. "My final retreat during the research was, it just changed my brain completely," he says. "At first I was just looking for a solution, but I became so fascinated by the journey that the destination became irrelevant."

Now back in Philly, Spurgeon says he's finding visual inspiration in his new Mount Airy neighborhood, which he describes as having an English feel: stucco and stone houses, streets lined with cherry trees that flower in April. He frequently hears from artists around the world who've made his book, and he plans to stay connected with his virtual friends.

Spurgeon is also forging new creative paths. "There's a lot of work I sort of put on hold because it wasn't really going to fly in Vermont," he says. "Some of the more esoteric still-life work that wouldn't go over as well there. So I'm beginning to work on it now."

INFO
tedspurgeon.com



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Dear Cecil,

Several years ago I turned in a gun for cash during a police buyback program. For me it was a practical exchange. But do these programs have any impact? Are communities with buybacks experiencing less gun-related injury and/or crime?

Tom in San Jose



Attempts to improve the effectiveness of buyback programs have met with little success. Unhappy with the response to its earlier efforts, Boston took several steps to improve the impact of the 2006 buyback — offering a \$200 Target gift card for each handgun (but none for long guns) and providing incentive drop-off locations that weren't in police stations. However, it also required everyone turning in a gun to present ID (to keep out of strangers from cashing in worthless old handguns). Results: The number of transfers for 2006 were at best on par with 2005 and '94.

Even so, the impact of Australia's program is disputed. One study found no benefits at all, while another claimed the homicide rate decreased 5 to 10 percent. Gun-related suicides decreased significantly, but the overall suicide rate didn't.

True, yet another study credited the Australian buyback with a 75 percent decrease in the gun suicide rate and a 35 to 50 percent decrease in the gun homicide rate. But the evidence for attributing the gun homicide drop to the buybacks is unconvincing. Gun and non-gun homicides fell at the same rate between 1995 and 2004. While gun homicides were somewhat more common than the non-guns long 30 years ago and are less common now, the switch happened circa 1986, well before the buyback.

This doesn't mean gun buybacks do no good whatsoever. They put a few bucks in the pockets of people like you who want to get rid of unwanted firearms, and convincingly they reduce incidents from "unloaded" guns lying around the house. But overall, do they reduce gun killings, or killings period? Don't kid yourself. No

Generally speaking, as gun buybacks are like a congregation during their church a molest-free zone. No doubt strikes them dead serious. But the practical impact is nil.

Gun buyback programs operate on the premise that fewer guns in society means fewer crimes, suicides and accidents — at least fewer deaths from those causes. Many cities have offered buybacks, but studies of their effectiveness almost always find no impact. Examples:

- Number 1: Louisville. Scrutinized gun reductions in stores or assault with guns after enacting buyback programs
- Boston's sensible gun buyback programs coincided with a decrease in the city's crime rate, but crime decreased at similar rates in cities without buybacks
- A multi-year study of Buffalo's gun buyback programs found a reduction in serious robbery using guns, but no significant

difference in other gun-related crime.

A meta-analysis of gun-related crime intervention methods found buybacks had the least effect.

So why do gun buyback programs work?

Most U.S. programs are local and scattered, as opposed to national or even statewide. Since guns can only be transported, isolated efforts are most to benefit the system.

And handing with a teaspoon of that typical hand gun buyback: 1,000 guns. Total guns in the U.S.: 300 million. To put it another way, in 2001 there were 10,000 gun homicides.

Given the number of firearms, that means any particular gun has a one-in-30,000 chance of being involved in a killing. On the unlikely assumption that the number of gun deaths is directly proportional with the number of guns, the typical buyback reduces the death toll by one 30th of one corpus.

Some take advantage of gun buyback programs to dispose of useless weapons. In Sacramento a quarter of the guns collected were broken, in Seattle, a sixth were.

Buybacks tend to yield a lot of rifles and shotguns (aka, long guns), small caliber handguns and other firearms not commonly used by criminals or in suicides. In Boston's 1993 and 1994 buyback programs, only 2 percent of the guns returned were large-caliber handguns. Despite substantial new incentives for handguns, in 2006 that figure increased to only 26 percent. A Sacramento study found 68 percent of handguns turned in were small caliber.

No one seriously expects criminals to turn in a gun and deprive themselves of a tool of trade. Upset, buyback programs take low-risk weapons away from low-risk individuals.

INFO

In these uncertain times you need to get straight? Cecil Adams can deliver the Straight Dope on any topic. Write Cecil Adams in care of the Chicago Reader, 1110 North Dearborn St., Chicago IL 60610, or www.chicagoreader.com.

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The Scent of Menace

Holiday Inn, please. The one up by the interstate, not Route 7. I know there's one of 'em.

And with that, the affable, thirty-something fellow hopped onto the backseat of my car. It was 2:30 in the morning, the heart of Burlington's Saturday night, taxi rush hour. At two, the bars have just down and all hell breaks loose.

I turned the cab around to see a couple in the rear facing me a half block ahead. "Mind if I see where these folks are headed?" I asked my customer.

"No problem, dude," he replied. "Make your money."

I pulled up to them, lowered the passenger window and asked, "Where you folks going?"

"Shimpole Road in Williams," the woman answered.

"Great, jump in."

Stepping into the cab, the man directed his partner to stay into the backseat while he took shotgun. Nervously in this situation, the guy will volunteer to join the stranger in the back, and seat his partner next to the (presumably) less strange and safer cabdriver: Christy.

Glaucous eyes at my brand-new seatmate — a tall, handsome and muscular man — I took him for Russian, or some other nationality with a healthy Slave population. He had the prominent checkbones and blue, slightly slanted eyes common to that ethnicity. Then

was also a parenting, gaunt quality in his eyes, tinged with bitterness, as if the world was not a safe and welcoming place. A cutesy sort of Russian history often might reason for such a bleak outlook.

"How are you doing?" he asked me as we drove up Main Street. His accent was indeed, Russian.

"You mean now?" I replied.

The previous week, I had heard an old Vermontier give that response to the young cabdriver girl at a supermarket and thought it bizarre. As soon as I left my mouth, however, I recognized that this was probably not a person to judge with. The man had an edge.

He flashed me a look of disdain, lasting but a millisecond, the next thing I knew, he had switched to a head grin. This was a hard man to read.

"How about you, my friend?" he asked, pointing to face the man in the back. "What's you do tonight? Do you have food?"

"Yeah, I hit a few clubs and bars. I guess I had some fun."

"Zat's good, zat's good," said the Russian. "You know what?" he added, his voice suddenly a whisper. "Take your shirt off!"

"What did you say?" the backseat guy asked. I might have imagined it, but I'd swear I could hear the gulp.

It's said that, of the five senses, smell carries the most potent emotional charge.

Whether or not that's accurate, that was how the moment hit me: the scent of menace flooded the cab — smacking, sour and slightly sweet. The fact that it rose out of nowhere — during a perfectly banal conversational exchange — just intensified the sense of threat.

"Uh, yeah," I said, my eyes now fixed on the road straight ahead, "did you just say what I think you said?"

"Jesus, Anton," the Russian's girlfriend and plainly more honest than upset, "What the hell is wrong with you?"

"Oh, it's all good, it's all good," Anton replied, laughing absurdly. "We're all friends here. No problem. Cabdriver?"

"That's where this fine customer is going, man," I replied, now acutely aware of each word I was saying. I didn't think Anton was actually a psycho killer, but who knows?

"How much?" the first guy asked, money already in hand. It was obvious he wanted to be out of this cab yesterday.

"I cover him, cabdriver," Anton interjected. "No problem."

"You sure about that?" I asked. "You're paying this guy's share of the fare?"

"No problem," he replied.

While not exactly a direct answer to the question, it was definitive enough for my fine customer, who jumped out of the cab with a quick and cool "thanks," and nearly sprinted into the hotel.

Great, I thought, now he can slaughtered me with only his girlfriend as a witness. Yes, I was going to myself, undoubtedly as a defense mechanism. In truth, I was unsure what to think. I just knew Anton was a loose canon and that I wanted this fare to be over.

We drove the seven minutes to Shimpole Road in a weird silence. The girlfriend got out the moment I pulled to a stop in front of their place and walked into the house. Which left me and Anton. Oh, joy.

"So, I'll be 17 hours. That includes you and the guy we dropped at the hotel."

"Why should I pay for that guy?" Anton asked.

"Because you and you would, and I asked you twice."

His lips curled into a half smile. He whispered, "I祝t you throat, man."

In that moment, I somehow knew the throat wasn't real, but I could imagine him punching me in the face and leaving without paying. In any event, the time for *Selfly* dallying was over.

I said, "You know, brother, you're being really aggressive and there's no need for it. These really isn't?"

"I'm not your brother," he said. "OK, then," I said. "Well, how about 'comrade'?"

Anton laughed. "You, comrades. We can't comrades!" Still chuckling, he took out his wallet, paid me and left the cab.

I shivered like a terrorist just out of a pen. Vermont is a harem, and, driving a cab here, I am constantly confronted with dangerous people. But when I sit, all I can do is face the situation head on and not shy away. That, and assiduously recite the Lord's Prayer. ☺

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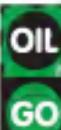
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PIPE DREAMS

In the battle over natural gas, Vermont Gas may be its own worst enemy

BY KATHRYN FLAGG

Melanie Peoyer was a teenager when her father, Fred, invited the work booth at the Addison County Fair and Field Days. Stetson's Hauling out loads and playing a VHHS tape on a loop promising footage of gas pipeline explosions.

"It was scary," recalls Mel Peoyer, now 46, who just wanted to let the audience

"I wasn't scared," her 39-year-old mother, Selena Peoyer, claimed in. "I handled our load out. I used to think my husband worked too really hard."

Fred Peoyer was instrumental in blocking an underground gas pipeline proposed in the 1980s to bring natural gas into New England from Canada. It would have run through the Peoyer's property in Monkton and stretched some 380 miles through Vermont. "I never did it myself because it was a business so local case study: How Not to Win Friends While Trying to Build a Pipeline," Susan Levine wrote in a 2009 *Philadelphia Inquirer* story about the conflict. "To be sub-sided, of course. Why Even the Governor on Your Side Doesn't Always Help."

Sound familiar?

History is repeating itself at the Peoyer house. This winter, nearly three decades after the last pipeline project, Selena Peoyer found herself holding phone calls from a representative of the Canadian-owned utility Vermont Gas Systems.

Turned out, the Peoyer property was in the path of a new pipeline — this one the 43-mile Addison Railband Natural Gas transmission line, which earned a stamp of approval from Vermont's Public Service Board in late December. The pipeline will cut through 212 parcels on its journey from Chittenden County to Middlebury — the first leg of a distribution network Vermont Gas hopes to extend far south as Rutland.

In a telephone message, a "bind agent" — tasked with brokered a deal that would allow Vermont Gas to cross her property — urged Peoyer to meet to hear from her son or Vermont Gas would begin legal proceedings just a few days later. Peoyer received a letter threatening eminent domain, the process by which the government seizes private land for public use while providing "just compensation."

Melanie Peoyer, the once-reclusive retired woman, was living in California. During a visit to Vermont in December, she saw what was happening to her mother. Her father, who handled the couple's legal "matters," died in 2008.

"It basically quit myself," said Peoyer, who moved home to March And "even for me," said Peoyer, who holds a low degree, the easement agreements and paperwork and right-of-way details confounded a layperson's mind. "I find it really confusing," she said, then helping her mother



— and protecting what she sees as her father's legacy — a protocol Mel Peoyer can.

"This is not just an environmental issue, or a financial issue," said Melanie Peoyer. "This is a justice issue."

Over a cup of tea on the sunny sitting room at the Peoyers' modest Monkton home, the two women spoke about their dealings with Vermont Gas — Selena Peoyer growing up, and her daughter calling her. "Mom, don't be so angry," Melanie urged her mother.

"I'm incredibly stressed," said Selena Peoyer. "I don't know if I'm threatened."

A 'Comedy of Errors'

Retirement with Vermont Gas has been bittersweet for Peoyer, and somewhat disastrous at the proposed pipeline — which was divided into two phases for the purposes of obtaining permits. As the company's land agents had out done along the Phase I route, the Public Service Board is reconsidering Vermont Gas' application to build Phase II.

That leg would piggyback and west from Middlebury, through the towns of Cornwell and Shaftsbury, and then under Lake Champlain. The goal is to hook gas to the International Paper mill in Thetford. (IP has promised not only to cover the easement of the second leg, but to

help with the building a larger transmission line from Chittenden County. Allegedly, IP is poised to begin IP's million. Vermont Gas argues that the money will allow the company to extend service further still — to Rutland County — by 2020. Without IP's contribution, the company continues to Rutland wouldn't be viable until 2025 — "if ever," said spokesman Steve Wark.

That's proving to be a tough sell in Addison County, where the proposed route has become toxic. The entire issue: Fracking. Peoyer rights. And the patchy hard facts made some a little wary, by a series of missteps on the part of Vermont Gas.

Critics allege a pattern of bad behavior. Stetson's who frequented, or misrepresented their a. Talk with Vermont Gas' local agents who portrayed themselves as "mediators" or brokers rather than employees of the gas company — company's role who left questions about easements unanswered for months; a corporation that pushed forward, agreeing a schedule in Public Service Board proceedings, leaving landowners and some town officials feeling frazzled, naked and overwhelmed. Some utilities of land agents literally dangling checks in front of land owners in an "act to win" "tacticism" that would grant Vermont Gas permission to use a landowner's property without purchasing it outright.



Meeting of Shires Basin
Democratic Caucus

Joint look at how the company handled a statement made by CEO Dan Gilbert, who publicly said at the page last, "We won't come if people don't trust us." In response to a question submitted as part of the PSC process, the company had responded, Gilbert was referring to distribution services, not the transmission pipeline itself, Vermont Gas responded.

"If I were watching from the audience as a message from a consultant, I would say this is a comedy of errors," said Bruce Haland, the chair of the Orwell selectboard. Haland doesn't live along the proposed route, but he and fellow selectmen have been vocal in their opposition to the project — spurred on, Haland said, by polls that resulted in overwhelming opposition the pipeline by a ratio of 3-to-1.

"I can't tell whether it's an inexperience or arrogance or both," said Ralph Worrick, a Orwell resident whose property is in the off-gas area.

Notably, not just pipeline opponents who are critical of the gas company, but many agree with it allowed rollout of the pipeline proposal.

"It does extremely sound to me like it has not been handled as well as it could have been," said Robin Schra, the executive director of the Addison County Economic Development Corporation — a sponsor of the pipeline on the grounds that it would provide a competitive advantage to Addison County businesses. "If they had to do again, I would guess that they would do it a bit differently," she said of Vermont Gas.

Kevin Ellis, a partner in a Montpelier-based P&L, the Ellis family, agreed.

"Well, you know something is wrong when a couple of

Unfortunately, it's awfully easy to lose trust, and not so easy to get it back.

RALPH WORRICK

days before Town Meeting, they went out to letterbox visit our landowners threatening to take their land by eminent domain," said Ellis. "These kinds of errors are not final, but they illustrate a large misunderstanding of what it takes to get it done in Vermont."

The PSC's 18 December approval of Phase I, noted that Vermont Gas "had finally acknowledged that such misconduct occurred" and while that had pleased the company's reader in a "fit of anger" toward requiring that it unpaid customers to "swallow the loss to the dignity of Vermonters and to respect their rights."

Apologies are falling on the deaf ears of pipeline opponents, who accuse Vermont Gas of flagging for flagrantly rather than asking for permission.

"Unfortunately, it's awfully easy to lose trust, and not so easy to get it back," said Worrick.

Jump-Starting the Opposition

Work admits that Vermont Gas did not expect the focus such a statement opposition in Addison County. After all, Vermonters, big and large, wanted natural gas with open arms in the 1980s, when Vermont Gas invaded its first populated carrying fuel from the Canadian border. Instead of saying up-side, now opposite that was glowing explosives pieces about the benefit and safety of natural gas, along side endorsement of the opponents in welcoming Vermont Gas to the state.

In the decades since, Work said, customers have been happy. Their ranks have swelled to roughly 40,000 customers in Franklin and Chittenden counties, where underground pipelines serve 12 communities.

But Addison County isn't the Vermont of 50 or 60 decades ago. Residents have become more wary of large utility projects. Residents have become more wary of large utility projects stemming from the 2008 Northern Reliability Project upgrades to Vermont Electric Company transmission lines.

And Vermonters of 1980 didn't have the internet.

"These people on Facebook and LinkedIn, they're on the web at night," said Ellis. "They're googling pipeline explosions. They're reading terminals. They know where this pain is coming from. Thirty years ago, 40 years ago, people had no idea."

The waters of a few angry landowners have a chorus. Ironically, "I wasn't up in arms about it," said Worrick — but after reading what his land agent, he said the situation started to feel "fishy."

Pipe Dreams 42

Down the road, Randy and Mary Martin's closest edge that they, too, were unlikely activists. "Our kids are sheltered," said Randy Martin. "We used to think climate change was a bunch of hot air invented by Al Gore."

Word spread. Environmentalists joined the effort, many pointed to the topography of building a pipeline to carry fracking gas in a state that had, in 2012, banned hydrofracking. In the process of drilling underground for gas and oil, chemical fluids were pumped at high pressure into shale formations. In other parts of the country, the mining techniques had been blamed for contaminating water supplies.

Vermont Gas admits that a portion of the gas it pumps through its pipelines is fracked, but can't say exactly how much. As far as complaints about methane on the part of land agents, Werk asserted that Vermont Gas didn't stiff up sufficiently to go door-to-door and bundle all the one-meeting negotiations.

So they hired contractors. The right-of-way agents weren't always "prepared to provide that service level we expected," said Werk.

"Let's face it," he said. "With any major project there are going to be issues. Are there people that are angry? Absolutely. Are there people that are quite satisfied?"

"There are times when people don't get it right," said Werk of the contractors and land agents—but he added that Vermont Gas is Stringing many of these plots back in house. The company added 18 positions last year and plan to hire another 13 people in the coming months.

There's no box for the Addison County landowners who already had had encounters.

Rand estate agent Maron Yasukas found out that her property fell on the Phase I route by accident. Driving home past the Maranath Brookhouse, she saw a marker on the roadside board for a meeting that evening with Vermont Gas. Interested, she went to the meeting, where she said a Vermont Gas official told the residents that the company had reached out to every affected landowner. A surveyor had spoken with her a few months earlier, but when she'd asked directly if her home was on the proposed route, the man told her that the route hadn't yet been finalized.

"Two neighbors were sitting right in front of us," Yasukas said. "I turned forward to my two neighbors and said, 'Has anyone talked to you?' Their answer was the same as Yasukas': 'No.'

Now, as Yasukas hashes out the details of a roughly \$600,000 agreement with the company, her frustration continues. "There are lots of questions that we had about the project," she said. She and her partner put them to representatives from the gas company. "Would there be drilling on the property? How much workforce would there be coming over during construction? What would be stored on site?" The answer, Yasukas said, were always, "We don't know."

"Sometimes one representative would say one thing, and one up would say something entirely different," said Yasukas. As recently as last week, after a three-hour meeting with Vermont Gas, Yasukas still didn't have all the information she sought.

Vermont Gas initially offered her \$2,000 for her easement. Now, after negotiations, it's up to \$42,000. Good for her, she notes, but not necessarily for those along the pipeline route who may lack the skills or resources to negotiate.

"What if someone doesn't know to ask questions?" asked Maitland Poyer, who is particularly concerned about

other similar citizens in the area. She wants to see the PSC set up a fair easement negotiation fund, ultimately, she said, landowners can't rely on the promise of a corporation to arrive at equitable deals.

In response to complaints that Vermont Gas' law and offers have been unfair, Werk said that the easement agreements are *self-enforcing*.

"It's meant to make people whole, not rich, because at the end of the day, no gas pipes are going to take the tank."

he said.

Gasworks, which has a large facility in Middlebury, Middlebury College, Foster Middlebury Center, and many others. Gasworks says its projects are costing as much as \$1 million per year in fuel costs at their plant.

"It leaves the playing field for us, for businesses that are thinking about, 'Do I want to be in Chittenden County or Addison County?'" Addison County Development Corporation's Werk.

"The benefits of this project are just too big to pass up," said Werk.

Troy talked to the angry, frustrated Vermonters who showed up at the Addison Elementary School cafeteria on May 7 to urge the PSC to deny a permit for Phase II.

Many residents agree with the claim, "Stop the Fracked Gas Pipeline." Stickers and placards— "Friends Don't Let Friends Build Pipelines" alongside the school's "Go Milly" advertisements—comprised the rest of the rally on the walls.

One after another, opponents stood up to raise their concerns and questions. Would horizontal drilling under Lake Champlain damage its delicate ecosystem? What about the possible damage to the lake's ecosystem? What about the possibility of explosions or accidents along the route itself?

Others argued that owning and running a pipeline to carry fossil fuel was an irresponsible choice for Vermont at a time when the state, they said, should be aggressively pursuing renewable energy. That's the position adopted by the Vermont Public Interest Research Group, which is an "opponent" to the PSC's permit. That means it will provide testimony and participate in evidence hearings.

"By moving forward on this massive expansion in fossil fuel infrastructure, we will be destroying our natural state inheritance," VPIRG executive director Paul Burns in a statement with Green Days after the May 7 hearing.

Still others at the meeting rallied against a project that would only provide limited distribution in Sherburne and Corinth, the two towns of the gas owned by the pipeline would be bound for International Paper.

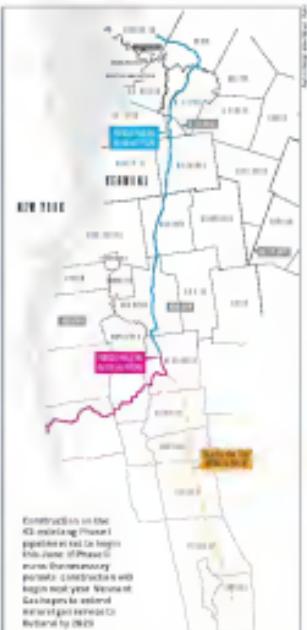
"Our land, it's our orchards, it's our sheepfolds, it's our deer pastures," said Cornwall resident Tim Groby. "We're being threatened by these two corporations taking our land for the profit of these two businesses, and we're upset."

"I don't understand why a board there would be in the representing Vermont's core along something that's purely for the benefit of a Canadian corporation and a New York corporation," said Timothy Parker a Cornwall senior, who returned to his seat and leaned his hand on his hands.

Anger boiled over in pockets of anger within the crowd. They mumbled and shook their heads when representatives from Seaford and the New York side of Lake Champlain stood up to speak to the men in the project, and the importance of natural gas service for International Paper. Even the handful of Vermont residents who spoke in favor of the project—citing a reduction in emissions from the Tirolerella mill, and the economic benefits to Shambur's village—faced boos.

"Some of us in Sherburne have homes less than half a mile from the lake," said Nick Cianetti. "We live, breathe and sleep with the mill. We even hear the 7 a.m. wake-up call." Cianetti supported the pipeline on the basis that natural gas would mean a double extra greenhouse-gas emissions at the IP plant and better air quality for Vermonters on the other side of the lake.

But opponents against the project for environmental those in support of it. A few landowners from Phase I spoke out—among them Jane Falter, who, like most of the PSC, a gasline democracy can be bought off. All 160 of the money and by the money." Voices from the crowd swelled around her, and together they chanted, "We are the people. We are the many. We don't want this pipeline."



*proposed phase I pipeline — pink = route yet not yet confirmed

Pros and Cons

With the PSC Certificate of Public Good in hand, Vermont Gas is getting the final permits to break ground on Phase I of its pipeline in June. It has secured options (the precursor to easements) for land agreements for half of its 212 parcels along the Phase I corridor. Maron Yasukas is waiting to receive the same stamp of approval for Phase II.

There are plenty of pros to proposed transitioning to natural gas. Opponents don't mind 345 to 347 a year, a nonbinding vote in favor of the project. The Addison County Regional Planning Commission endorsed both phases of the project for complying with its regional plan. Large Phase I easements will include Agri-Mark, the producer of Cabot



"There's a certain level of disrespect for people who support the project, and I don't know where that's coming from," said Wark after the hearing.

Supporters just don't turn out for public hearings, Wark said — in part, he believes, because of the harsh reactions they face.

"We can't hear right off the bat that while there is vocal opposition, they are a minority," said Wark. "People come out generally to oppose or complain about something. They don't come out to support."

Finally, interviewees — including landowners on the proposed route in Cornwell and Sherman — didn't speak at the May 7 public hearing; the PRR process prevents them from doing so.

Wark falls into that category, as he watched from the back of the Sherman audience as others testified. He's representing himself for the PRR hearings. Earlier in the week, surrounded by stacks of paper at his kitchen table, he spoke of how tiring and time-consuming the process has been. He's spending at least 10 hours a week preparing documents, asking discovery questions and reading past PRR documents to prepare for the proceedings.

Vermont Gas is seeking a roughly \$300 fee for assessment on its 135 acre property in Cornwell, which he learned from his parents. Wark's worried about how the pipeline will affect the value of his property, particularly if the choices to subdivide the future.

But his concern goes beyond property values.

"A big part of my issue is that the way they've behaved on this doesn't make us trust them," said Wark, a vaguer and more casual. "There's just sort of an attitude that, 'We've decided to do this, we're going to move through here, and if you don't like it, we're going to make you sell over'."

He said that right off the bat many entrepreneurs there — in early dialogues with him, claiming they didn't work for Vermont Gas and instead were "independents" — Down the road, Randy and Mary Martin had similar complaints, land agents showed up at their doorsteps in November 2013, along the couple's right-of-way to survey their land. They said they were told to "keep that to yourself."

Like Wark, the Martins said they've turned over countless hours to represent the interests in the PRR process, a lawyer put out financially feasible for either family.

"We don't have the kind of money," said Randy Martin, who runs an insurance agency with his wife out of their home on Route 7A.



A Tale of Two Counties

Perhaps looking for a warmer welcome, Vermont Gas kicked off a series of three open houses in Rutland Gas last month, setting up camp for an evening at Rutland High School to tout the benefits of natural gas. They're calling the project an "ELEM 5" and hope to bring gas to Rutland by 2020.

We can't lose sight of the fact that while there is a vocal opposition, they are a minority.

People come out generally to oppose or complain about something.

They don't come out to support it.

— SHANE WARK

That's been the goal all along. In Rutland, economic development officials hope cheaper fuel could entice new businesses and retain existing ones. Noting out early — and often — could then help Vermont Gas avoid some of the same kind of trouble found in Andover.

And so 10 old Vermont Gas employees moved from their South Burlington headquarters to Rutland in late April. The blurb said — Vermont Gas already says — vastly outnumbers the few visitors who trudged in. Employees

sat around tables outlined with planks reading "About Natural Gas," "Safety" and "How much can I save?" A few were still used by the door, ready to greet visitors.

"We're hoping to present a little bit of education," said one. Similarly, a large poster promised "We stand ready to serve you with 24/7 service."

Plenty in Rutland are already excited about natural gas. Among them is Tom Delaney, a local businessman who stopped by the open house to lecture the townies.

"I know Rutland needs clean, efficient fuel for both the houses and the businesses, and this seems like a good prospect," said Delaney, who was chairing a 2013 Town Delaney, the executive vice president and CEO of the Rutland Region Chamber of Commerce.

"We're Rutland, we're a small town, and we," said Delaney, tickling through examples of recent mandates in a job losses in Vermont. "We want to keep our businesses."

Some themes crept up repeatedly among the five speakers. Several meant well all winter and the high price of heating fuel. Vermont gas officials, in turn, talked up the cheap price of natural gas. By switching, a Vermonter who burns 1,000 gallons of fuel at the current price of roughly \$4.40 a gallon would save just shy of \$2,000 a year. Many spoke warmly of the infrastructure already in place in the east of them. "They have the infrastructure, they have the oil, they have the gas source," said Delaney.

The subject grew as the pipeline.

But Phase III won't get to Rutland before Phase II, and opponents are a point of that they couldn't block the Transco route around pipes. They meant the "public good" that preceded the first phase isn't so obvious in the case of the second, because its biggest beneficiary is a New York corporation.

"I think we have a shot," said Wark. "I think they're that themselves in the foot to many times that they're a little wounded."

Vermont Gas doesn't argue. If the company submits its permits for Phase III, construction could begin next year.

"When projects are done, the more states to schools and Work," friendly, "I think in two years, this will be long forgotten."

Randall is more realistic. "It's been put on the long run," he said of companies that start their PRR process as "a training card." "What you want in 10 years for these people to say, 'OK, we fought, we lost, but at least the company responded and listened to us,'" he said.

Fly Away Home

Biologist Bernd Heinrich traces The Homing Instinct through the animal kingdom

BY ERIC ANDESE

It's easy to get from point A to point B these days, so many of us carry digital maps of the entire world in our pockets. It's a remarkable convenience, for which Ferdinand Magellan would have given his last puff of smoke.

But what would we do if we didn't have maps, digital or otherwise? What if there were no radio or highway signs or high-loc polka and telephone wires? If you found yourself, could you find your way home on foot from, say, Sandalby?

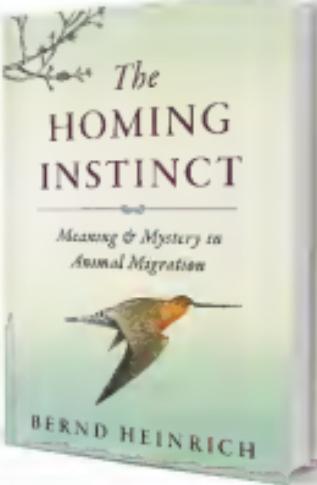
Such a question is anything but trivial, as part-time Vermonter, author and scientist Bernd Heinrich explores in his latest book, *The Homing Instinct: Meaning & Mystery in Animal Migration*. Were we humans forced to rely solely on geographic landmarks or on the angle of the sun's rays, we'd likely end up walking in circles. Meanwhile, hovering above us, perhaps gaily with nests at our window perches, would be a host of birds and insects, many of which have homing instinct that are nothing short of remarkable.

One of the most remarkable examples of "homely" animals' refined homing instincts is that of the little red-capped gnatcatcher, a songbird that nests in the Arctic and winters in southern Australia. The 7,000 miles that these birds fly is staggering for an arthropod that makes the journey with not stopping even once. In this sleepless process, the gnat loses half their body weight, so if they are saturated with body weight, as they are saturated with body weight, by the homing impulse alone.

"Most of us just can't even imagine that," says Heinrich, 74, professor emeritus of biology at the University of Vermont. On a recent day with weather and cell phone conditions perfect, he speaks to *Newsday* by phone from a remote mountain in western Maine, far from his aquatic abode. "These birds do this nonstop, with no place to land over the ocean, no drink, no food," he continues. "It just seems absolutely mind-boggling to me."

Heinrich, an accomplished chronic author, has been writing about tracking great distances under one's own power—Nonchalance, he says. "It's like me as a human how easily I get lost. You

Books



From *The Homing Instinct: Meaning & Mystery in Animal Migration*

We had recently fledged in Scrubs where we perched over white capped enameled rock-ribbed ridged ridges, dark forested valleys, and plateaus surrounded by blue-gray water. A single bird, swooping at about a 45° banked kilometers per hour at eleven thousand meters, then with ever more of the same—white meadows for its eye to gaze at. Another hour or so was all the same. To me, living a trachea and air here the profile of endless paths that wended over each other, and the west winds, like a mosque's minaret, sing high-toned tones, gleaming in the evening light. And as I continued for yet another hour, when we started our descent to Fairhaven, I saw dozens of meadowlarks, and finally the first of a real

Dozen, scores, and more birds suddenly fell in to big groups. On their way, the young learned to roost as I'll now take note in the spring to come back to to settle near where they were born. When they see and remember scenes surrounding, I might add, because otherwise, memory is a temporary place, perhaps around 16 or even more, maybe in. But these scenes come not from my point of expertise the state of Washington, but from considerably farther south. (For context from the California Valley that the Illinois Department of Fish and Game had mapped in through a transmitter set up, involves parts of Texas to the north.) I could never return even my very much shorter flight from Seattle even if I were to want that day off having flown it, much less a full year later. What are the cognitive systems sensitive to like the insects do?

iNFO

The Homing Instinct: Meaning & Mystery in Animal Migration by Bernd Heinrich. Houghton Mifflin Harcourt, \$28, pages 328.

can turn me around in the dark and I'll have no the slightest idea where I'd be heading."

The *Homing Instinct* ranges widely, covering the migratory habits of those (over 1,000 Heinrich's areas of expertise), birds of all types, sea turtles and salmon, to name a few. Though such animals are the book's central "players," Heinrich also reads it and not reflect on one's own sensory experience of the world—and what we might be missing.

Heinrich's thesis is that he finds it highly plausible, for instance, that certain animals have evolved mechanisms to "see" waves of magnetism, just as our own eyes have evolved to allow us to see various wavelengths of light. Heinrich may

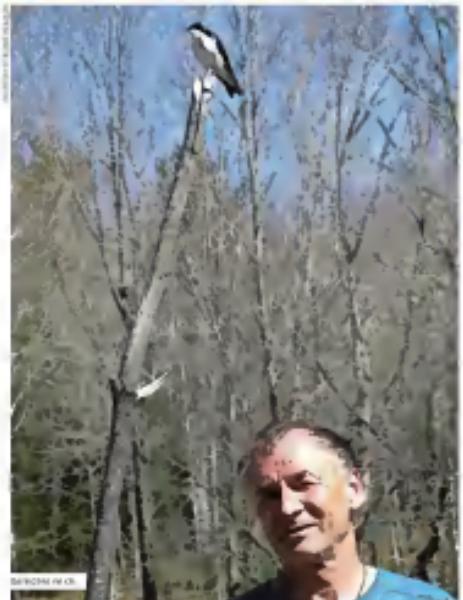
not be able to detect such information, but that doesn't mean we're necessarily any less equipped. Rather, Heinrich argues in the book, our sensory experiences, just like those of the many creatures he writes about, are intricately connected with our concept of home.

Heinrich's thoughts have evolved, Heinrich writes, to a homeshake. "We stay nearer less rooted, if we can," he says in our conversation. "We may pack and move to a new city, but we don't 'migrate' in the way the peacock or the blue jay does. For this reason, we did not, developing, for instance, as sleekly to find our way home, by instinctively gauging our position relative to those of the constellations (as do many birds), or

by leaving a pheromone trail (as do ants, bees and other insects).

Heinrich bases his innate scientific observations with the poetic wonderment of a naturalist, a pairing that has become his trademark. His unusual tone combines respectfully objective observations with wide-eyed, deeply personal observations, a logically pleasing yet impossible

The notion of home is important to the book not just in the context of migration but as it pertains to how various animals choose home sites and construct their domains. In discussing the nesting instincts of animals in diverse locations around the world, Heinrich rarely avoids the true subject of this book: No two



BRYAN M. ROBERTS

animals have the same interpretation of the world as we do, our culture conveys with the oft-hatred phrase "There's no place like home."

The subject of hunting, Heinrich says, interests him because "it's so central to so many things that make up most of the way it is, it's central to its life." That fascination comes through in the book, which, with its diverse array of unusual case studies, compellingly argues that home is one of the chief organizing patterns by which animals organize their lives.

About a hundred pages in, Heinrich poses "the ultimate and perhaps unanswerable" question of his book: When animals employ such techniques as

magnetic-field detection, pheromone transmission or astronomical geolocation, are they conscious of where they are and what they are doing? Or do all of these remarkable capabilities exist solely on the preconscious or subconscious levels?

In conversation, Heinrich does not profess to know the answer to that question, which intersects with still-underexplored subjects such as the very nature of consciousness. As in his other work, the author is at his best to take on such huge questions as these. The power of his informed, engaging book to instill a sense of wonder is a testament to Heinrich's sensitivity to his subject matter. ☀

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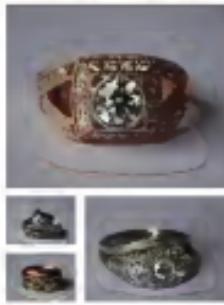
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Rainbow Connection

Theater review: Ozma of Oz: A Tale of Time

BY CRAIG ESCHWILSON



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THEATER

Movie old enough to remember 1999? The *Mill* can be forgiven a certain naivete about a production of playwright Sam Shepard's *True West* that premiered in Seattle just a year following the release of *The Wolf*, a film that featured show-biz with a commentary side about meaning with the childhood-fantasy novel of L. Frank Baum's *The Wizard of Oz*. The Broadway stage version of *The Wolf* was a Tracy-revering hit, not even the star power of Michael Jackson and Diana Ross could stave the *Elo* re-creation of Grady's doo-wop at the box office and in the press. Movie-reverent liberations have already paid off, though.

Perhaps The Wiz's lesson is that film adaptations of the Oz franchise are a risky business, especially in light of the

transcendent 1960 film that hedges the same Jungian ambiguity in the collective American pop culture consciousness. *Zodiac*, by contrast, instead concludes as a work of children's theater and continues to be staged around the world to this day. The Birds & Poets Production Company is currently staging *Death of the Author* in Washington at the Black Box Theatre of the Main Street Landing Performing Arts Center.

Touring by *Russ Christopher*, this production takes an earnest run at the curious offshoot, based on the third book in Baum's series. Some of the troupe's most consistent players join two youth actors — Chapman Valley Union High School sophomore Lucy Pappas in the lead role of Dorothy Gale and seventh-grade sister

Sue-Ella Epperson in three supporting roles — in an energetic production propelled by witty characters and packed to the gills with laughs and zip.

What sense—or nonsense—is young audiences' night make of the play as offbeat tragedy, through Playwright Stellar herself, and in an interview in *The Austin Chronicle*, said she considered the play "unfinished" and still in search of "its voice." The plot takes a lot of trippy twists and turns, but they're sometimes too wacky for their own good—and some times not wacky fair.

Drama opens with teenage Dorothy accompanying her Uncle Henry, whose ill health forces him into a wheelchair, on an ocean journey to Australia for creative rest. She's more than pleased to be traveling with the old geezer — instead of hanging out

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with her boyfriend back in Kansas — and isn't she glad) saying as When a storm wrecks the ship, Dorothy and Uncle Henry are torn apart and separated. Alone on a cell cover for a talking chicken named Bill, Dorothy discovers an aviator medal key with a mysterious inscription. She also rediscovers a sense of familial responsibility to Uncle Henry — just in time to make him, whom he has served before her.

More discoveries await them on the strange land. The first is a character named Tic-Toc, a well-described time-creature — a clock man, basically. The members Uncle Henry and Dorothy that they have reached. He and that, because they have freed him from his rock prison, one is now running again — with profound implications. She will return yielding to right in its natural motion, which is the condition that the subversive Queen King Rosetta, requires for his maternal army to run rampant throughout All Hell will break loose. Worst of all, living things will once again age.

THE RAMBLING, ROLLICKING TALE CAN BE DIFFICULT TO PIN DOWN FROM SCENE TO SCENE, BUT SOLID ACTING ANCHORS THE PRODUCTION.

Enter the Wheelers! These meowing creatures in seersucker (Bob Fisher and Jerry Sandyl) seem intent on saving Dorothy, Uncle Henry and Bill — and they notice Uncle Henry's wheelchair. They mistake him for their ruler and leave the group alone. At that point, Dorothy, Uncle Henry, Bill and Tic-Toc set off on a journey that brings them into contact with eccentric Princess Langwishes, Rosetta and the play's title character, Omra. The story predictably ends with a cast of odd relationships about appreciating people who they are and the value of mortal, mortalized humanity.

The rambling, rollicking tale is difficult to pin down from scene to scene, but solid acting anchors the production. As Dorothy, Lucy Pippin turns in a confident performance that matches the more experienced cast members' energy and intensity. In the most does of the dramatic heavy lifting, she plays the only major character not imbued with either otherwise quirky, quirk, and we look to her to make sense sense of the goings-on.

Pippin's performance is all the more impressive when viewed alongside those

of stalwart local actors. Rick Hansen is credibly suspicious as Uncle Henry, but he and Pippin also sell a couple of key moments of tenderness. Other players buoy *Omra* of Oz with broad-stroked comic relief: Col. Behrman, playing Princess Langwishes, gives a frosty performance as the befuddled — and multi-headed — villainess who changes her soggy to suit her mood, and while Dorothy and company hostage for a spell, Jerry Cresson is the genocidal draconic hardassada. Needs (in addition to playing two other roles).

Such droll inhibits the villain. Bequid in what appears to be David Brown's castoff duds from his *Zappa* Student days — a highlight of costume designer Catherine Ashton's work — and affects a haumously gleam person. At the other extreme, the pertinaciously nippy Omra, played by Patricia Jolico, gets laughs for her irrepressible optimism as she moves about the stage in like, fiery-like steps. The drier the circumstances become, the more delighted a heroine Omra appears. One hears echoes of Billie Burke's Glinda the good witch from *The Wizard of Oz* in her high-pitched, vacillating vivaciousness.

Santa & Pooh's ingenuity notwithstanding, to keep theater alive, the company's founding in 2000 has been inventively combining puppets and live performances. In *Omra of Oz*, however, only two puppets make the scene: Bill the chicken, played by Marianne D'Amico, endearing and built by Karen Christopher, and The Dog, played by Garry Christopher. While D'Amico and James are known and respected the street talents, their roles in this play come off a bit muted, which depresses the show of elements a little despite that might appeal to young audiences. In general, *Omra* of Oz feels slightly underproduced.

Again, a lot may vary things differently — and suspend disbelief easily. At any rate, this production has a high standard of professionalism through committed performances from a deeply talented cast. Every Santa & Pooh show has taken bold creative risks, and *Omra* of Oz is no exception. The production may be a little ho-humming, as other iterations of this play have been, by a script that even its author felt was ranked to the stage version. Even so, the audience who attend this *Omra* will get a taste of the boundless imagination of author Baum, whose body of work extends in all kinds of wacky directions. □

INFO

Omra of Oz: A Tale of Oz, written by Susan Reder based on characters created by L. Frank Baum, directed by Kevin Christopher, produced by the Santa & Pooh Production Company. Through October 5. Sunday May 17 at 7 p.m., also Saturday and Sunday May 18 and 19 at 2 p.m., at Union City Theatre at Main Street, an off-Broadway arts center in Burlington. \$10-20. www.santapooh.com

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Cabaret Conductor

From Weimar to blues, Tchaikovsky to hip-hop, Spielpalast's music director mixes it up

BY ERIN AN DE BIELE



BOB LANGRISH FOR TIME

Spielpalast. Cabaret: scrupulous and unique place in Vienna's arts firmament. No other entertainment venue can boast of a similar state of influences—Weimar-era cabaret, vaudeville and “ingénue” theater—or of a similarity that so spiffily embodies equal parts professionalism and naivete.

Spielpalast has attained “institution” status in the last decade. This year’s production is the troupe’s 11th. And, judging by these 10 attendees at the first of the seven 2010 performances, the waltz—once so lively and content at least in memory—was never so reverent.

Spielpalast’s shows are perhaps best known for the wry humor of Phoenixes from as Maxwell, the master-

of-cannibals, and for their gracious dosages of both male and female pizazz (erotic and flesh). But the essence of the Spielpalast Cabaret band lies in the show together. Playful and professional, humorically accurate and refreshingly modern, the band is the troupe’s secret weapon.

Goldie Shapira, 26, is the show’s musical director, a position he’s held for four years. He’s also a conductor, along with Stause and Spielpalast cofounder/dancer/anger-lost Troubadour. To characterize Dr. Richard “Doc” Ehrenheimer, Shapira plays atmospheric and leads the six piece band. He arranged most of the music for the show’s many numbers and vignettes, and even wrote 10 original songs. For all the endurance expressed

onstage, Shapira may well be the busiest member of the troupe.

One of his chief challenges directing the rest of the band while he plays and “is often conducting with my contrabass while I’m playing,” he says.

Shapira draws on a remarkable variety of musical styles for his compositions and arrangements. Though the touchstone is the music of the Berlin cabaret of the 1920s and 1930s, he covers numerous other influences in his lively, engaging score. The first act alone features songs that derive in part from traditional Russian music, Armenian gypsy-flavored blues and Tchaikovsky. The second set’s arrangements lurches from the wok of musical influences from Latin America and there during the show,

you’ll even hear the drummer playing a klezmer beat.

That diversity isn’t historically accurate, as Wiener cabaret shows were known for their pronounced appropriation of both “high” and “low” entertainment. Shapira finds the aesthetic-historical moment represented by cabaret culture immensely appealing. “It’s still in the early and of jazz, so it’s a very exciting time period,” he says. “It has a little bit of a darker sound.”

He adds, “Now though we do keep it as ‘cabaret’ as we can, there are still hip-hop influences creeping in, and later jazz influences creeping in, because that’s what other cast members are interested in, and it draws the audience’s attention.” A friend of Shapira’s dubbed

Spieldorff's aesthetic approach: "musical historical fusion" — that is, playing historically accurate instruments in a somewhat anachronistic style. That gesture is central to Spieldorff's aesthetic.

But historical authenticity can create with a price. Shupro acknowledges. The acoustic Burlington City Hall Concert Auditorium are not well suited to the joyful noise of this troupe's actors and musicians. "The room is designed for town meetings," he notes. "And there are arches all along the ceiling — I think they're actually designed for hearing whistlers and keeping them out of the center of the room."

If this arrangement is basically appropriate for his historical chamber, it also helps to allow like Spieldorff, is which the music competes for attention with performers speaking and singing. The lyrical voices of several members were rendered unusual-looking by the room's acoustics.

"Part of us trying to be 'period' is not using hand-held microphones," Shupro says. "And we use no electric instruments. We are trying to keep it as 'its as we eat'." (That said, Nata Venet's piano is electric.)

Even though its largely unpolished, the band does sometimes overpower vocal performances. Perhaps it's time to sacrifice just a tad of historical sonority in order to provide theatregoers with a more complete experience.

Vaudrillat's modular structure does not lead to a cohesive narrative, though; that's its chief distinction from "proper" theater. In Spieldorff's current show, a few narrative elements recur in multiple numbers, but not in a particularly satisfying way. Rather than an expression, with a full storyline or a wholly narrativeless "meta," this sort would be welcome. That the scatsters in the hell are so poor exacerbates the narrative's spotty nature, as many plot elements were either maddening or incomprehensible.

At Spieldorff, though, the music itself tells a narrative. Function-

Shupro's lively arrangements for sax, trumpet, piano, accordion, mandolin, banjo, drums, bass and tuba — half the musicians frequently sing out untranslating — give structure to the proceedings. They draw on klezmer music, torch songs and finger-poppin' jazz as well as the moment.

The first act bluesynter, a wrenchy performance by Troubadour of George Kreski and Fletcher Henderson's "Bessie the Looptie Ghoul" was a steady graft cross-pleaser. The second-act dance "Footage Rhapsody" was especially buoyant, and not just because of all the muscle. In both of those highlights, the music carried the day.

The badger-pole of influences on the current show and on Spieldorff in general tends to be an asset, thanks to the musical arrangements and performances but it could be a liability in less capable hands. Shupro seems to grasp that cabaret's magpie approach is essential to its appeal.

"Cabaret is sort of this meeting point," he explains. "Art music before it, art deco right after it, with expressionism right in the middle. There are these elements of these very classical art forms ... and the weird, the expressionist, the dark. There's a yearning for an oasis or mad for understanding the in-between world, and the show reflects that," he adds. "There are very beautiful, spontaneous, consonant moments, and there are these very dark and chaotic moments."

Like all successful variety shows, Spieldorff's current production is generally varied — particularly in an vivid, enchanting music. ☺

INFO

Spieldorff Concert: Thursday through Saturday, May 16-18, 8 p.m., with "Cabaret" American Military Installation at 10 p.m., Burlington City Hall Concert Auditorium. \$10 advance/ticket or \$12 at the door.

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Pulling a Fast One

A new fitness trend just might row, row, row your boat

BY SARAH STAFF



PHOTO BY JEFFREY D. STAFF

We never been a big fan of the Peloton, but, on a recent surprisingly sunny evening in Burlington's South End, the final strains of "Mangia in a Bottle" seemed especially appropriate to the workout I was enduring. Just as Streg was "sounding out an SOS," I wanted to send out my own — for someone to rescue me from this isolating machine. But the fitness class, it was making me a little dizzy, disoriented, exhausted and bored all at the same time.

"It's a rowing machine — but not just any old ergometer that's been gathering dust in the corner of a gym," Michael Elouze, who launched the new indoor rowing studio New VT on Flynn Avenue last month, promised me that this "fun,

innovative machine" would hit 96 percent of my muscle arms and burn up to 600 calories in a 45-minute class.

"Rowing" builds your body without adding "the bulk," Elouze added. His approach to the classic aerobic workout came with fluctuating team-building challenges while not managing gears to "break a sweat, get stronger and leave class feeling better with a big smile and positive mindset."

By investing exclusively in water-based rowers for the studio, Elouze is riding the wave of one of the latest fitness trends. As the New York Times reported last fall, the old-hat sport of rowing has become a new way to get fit, thanks to the popularity of CrossFit — which incorporates rowing

machines in some workouts — publicity from "The Biggest Loser" and the new push of aquatic music and intervals. Celebs including康熙皇帝, Don and Kristin Cavallari are onboard, as are founders of gym networks.

Elouze experienced the rigors of rowing, row on a frigid Maine loom, in high school — and, a decade recently, having endured the wrist/shoulder pulling routine of CrossFit — in as way of trying New VT. Besides, with rising temperatures, Elouze's space at Two Nation Studios, with its hardwood floors and happy crew of dedicated rowers, was warm and welcoming. "The clinicians, the staff, the

facilitators, motivators and our lead teacher," said Elouze, launched a year ago. Elouze, a former resident who also does Zumba at Two Nation, "The water-based rowing machines are unique and put a different dimension into the class."

Alas, the water-based rowing machines (which look like a stationary bike or erg, which have vertical flywheels and chains, the machine on which I found myself seated, had a horizontal flywheel with water sloshing around as the inside. This WaterRower, later learned from the company's website, was designed in the mid-1980s by a former Yale University and U.S. National Team rower "to simulate the exact dynamics of a boat moving through water."

The machines are made from ash, cherry and other hardwoods in Warren, VT, which makes them extremely local and sustainable — a nice touch. I appreciated the soft foam grip of the handles.

Just as Blouet, sporting a stylish tanquise leotard, stretching top and gray shorts, began the class, the racouson faded. Aiming to match my endurance — or strain per minute — to that of the other students, I was initially distracted by the motion of the water. Then Blouet instructed us to lay off for “hybrid mobility” work.

That’s another key difference between today’s rowing movement and those of years past. Instead of a pending thousand of tedious meters on the machine, we were alternating between intervals of 500 meters and exercises such as forward bends, push-ups, squats and planks.

“So the intervals get shorter, the intensity goes higher,” explained Blouet. Sure enough, after we’d packed up speed for the next rowing session, we found ourselves gliding through “mountain climbs” and reverse lunges.

“I wanted to create an effective workout that’s fun, competitive and easy to learn with a low risk for injury,” Blouet told me after the class. He grew up in Middlebury playing football, basketball and tennis, and then studied business management and exercise science at Castleton State College. His fondness for rowing came later. “My first memory of being on a erg, about 10 years ago, was not a pleasant one,” Blouet admitted with a laugh. “I didn’t remember what kind of speed I had back then, but I firmly remember telling my workout partner that if I passed out, please note my time.”

While working as a manager last fall in Litchfield Hills, Conn., however, Blouet witnessed how water-based rowing machines, along with the hybrid workbooks developed for them (now broadened as Indo-Row and Shadowline, among others), could combine the benefits of strength training, Pilates and flow yoga with cardiovascular conditioning. He now often leads types of classes at Row VT, from the entry-level Signature Row, which reviews technique and form, to the Shadowline sessions that feature 500-meter bouts. Making exercises fun and removing the intimidation factor are key, he said.

During the Shadowline class that I attended, I eventually adjusted to the

movement of water in the machine and found myself focusing instead on the screen that displayed my time. I tried to beat my own numbers each time. I stopped on the sun. When we moved over to the state for more squats and mountain climbers, the shift added just the right amount of variety.

By the end of the 45 minutes, I was ready for the relay challenge. Sheri Seznec and Benee Coughran versus me and Bushell. To the sounds of Macklemore & Ryan Lewis’ “Can’t Hold Us,” we furiously moved through two sets of 250-meter strokes. Seznec and Coughran beat us by just a few strokes.

“I’m not a competitive person, and to have to compete while exercising was not appealing to me,” confided Seznec, 45, of Colchester, after our race. “But with Mike’s gentle nudging and the idea that I’m challenging myself to do better each time — not to beat the others in the class — the reward is taking me out of my comfort zone.”

Burlington yoga teacher Julia Howe-Sullivan, 36, who has found the rowing classes an ideal complement to her own practice, “The studio is beautiful, very NYC without being pompous,” she wrote in an email. “And Mike is energetic without being crazy and energetic.”

Row VT regular Steven Kild, 50, of Essex, and his apprentice, Blouet’s “holistic approach to his various workout programs.” Finding it a good match for his own lifestyle, Blouet goals and schedule.

As for me, by the end of the class I was no longer sucking air at 905 but enjoying the water-based machine, the camaraderie and Blouet’s motivating workout. The experience earned the tide of my feelings about indoor rowing — even though I might choose real water on Lake Champlain over the social media flywheel — when months ahead. I’ll bet that Blouet — who’s very much engaged and anxious that my old high school crew coach — will be in Row VT when the cold returns, and long after that. His goal is to establish his studio as a leader in the industry by integrating machine, nutrition coaching, racing, pool setting and team building into the program.

“I really want to inspire others to live a healthy and fit lifestyle, improving every day,” he said. “I hope to create a ripple effect in the community.”

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Stowe Special

First Bits, Plato, Stowe

BY ALICE MENOTTI

In one way or another, restaurateurs in Stone's orbit are decimalized from the former's reign. Chefs move elsewhere from the restaurants, and former hotel managers try out their own independent dining concepts, all bringing a lot of the slick sheen of big business with them.

Plum, which opened on Stow's Main Street on March 12, is an anomaly. The small, dimly lit restaurant, decorated from an even smaller previous renter called Jazzy's, is run by Marie Janice Penkry and her husband, Mark. Penkry sold their breakfast-and-lunch destination on 21st Main three years back with a new restaurant, eight rooms on the street, breathing a breath of fresh California air.

California cuisine, a style of cooking based on the simple practice of walking out to the garden and gathering beautiful ingredients, may not seem like a natural fit for a Vermont town, but that's business when covered in snow. And Peter and Alison Martin have cooked at both Berkeley's Chez Panisse and Vermont's Hen of the Woods. His horizontal ZY helps him do both. His pastures, even if he can't pick fresh herbs in Alice Waters' kitchen, are next.

The result is a unique fitness — called Stone cause — that is sometimes very successful, but not always. While nothing I tried on a recent Thursday at Plate was bad, a honey comb with sugar weighed down some choices.

Word of a new destination gets around quickly in Stowe. I warred with my voice, trying to talk over the din of the busy restaurant. Both Penny and our server were friendly and helpful, but often didn't call to hear.

The running crowd was diverse. Across from me, an older couple sat near a young family, whose neighbours were a group of young women out for a ladies' night. Like them, I was joined by one of my best girls, who celebrated with a

recently made Silver Mangonia, complete with homemade soap rock and a tray of spicy expensive salt.



Chef Aaron Bludorn with mentors Jennifer Perry and Mark Fournier at Phoenix (page 8)

The choice is after much deliberation between a cocktail and one of the cold brews available, as draft, in cans or in bottles. Most wine-lists Vermont or California, but Oregon, Germany and Quebec were also represented. Wines were mostly American, with eight options available via Gorone, a recent invention that allows restaurants to pour wine from the bottle without removing the cork and letting go of it.

All our fellow guests were well groomed and dressed, as if they'd been locally crafted to fit right in with the handsome dining.

room, panelled with dark wood and softly hung with rows of incandescent light bulbs. Even the bathrooms were aesthetically pleasing, with massive, earthy sinks. Vintage photos of Bill Diamond and Cheryl Tiegs and a highly detailed "map of the Network Stars" decorated the walls.

Last at a booth facing the open kitchen, but was quickly distracted from the fiery action by the arrival of my husband. We knock on the exact flavor of Red Hen Baking Company, but it's nothing in flavor in the basket of nearly every higher end Vermont restaurant can get tomorrow. The

mostly homemade breads at Plate a, and those who eat

Rarely can anything equal its array of flavors. For Jim's Portuguese Crepe, the flavors include onions, ham with Portuguese, cranberries, rosemary and ground beef as needed. But Plum baked Portuguese Muffins. Jim liked the breakfast with his own happy version, along with a whole herb, herb-stuffed corn muffin, a polenta slice of fresh pita, spiced with sweet cinnamon sugar. But the assortment was mouthwatering.

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11 SIDE dishes

BY ALICE LEVITT



Spin Me Good Morning

DAVID PARKER CAFE & BAKERY COMES TO BURLINGTON

DAVID PARKER didn't have to go far to find the perfect spot for her new business. The former owner of Peis Cafe of 5 Center Street in Burlington and her partner, ANDREW MACHACEK, will open DAVID PARKER CAFE & BAKERY just next door at 11 Center Street, in the former Kort's Deli Shop. The pair is currently working on renovations to add a kitchen to the space, with a plan to open in June.

Despite the Swings' Park's geographic proximity to the Parasque (now REINHOLD'S KITCHEN), its offerings will be miles away from the bubble tea Parasque served at her former cafe. Machacek, a now ENGLAND CLAYBURN INSTITUTE grad and former Christopher's on the Green sous chef, has spent much of his career cooking at giant resorts out west, so a western theme will inform the cafe. "We're going to have a twist on traditional breakfast and lunch fare," says Piotrowski.

Machacek also specializes in European pastries,

but don't expect him to adhere too closely to tradition. His pastries will be crafted, breakfast sandwich-style. Morning dishes will also be able to choose from sweet and savory entrees. At lunch, Machacek will introduce Burlington to the waffle, which he describes as a daily "waffle packet" with fillings such as maple, bacon and kielbasa.

Piotrowski plans to have fun with the western theme, she says. That means serving cowboy coffee, "a strong, smoky" cup made by heating coarse ground espresso-style right in the pot.

Once open, the Swings' Parkhouse will serve breakfast and lunch every day but Monday. On Saturday evenings, Center Street's newest flavor will intersect with country swing nights.

Red Dawn

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Little Red Kitchen

years after graduating, the Burlington native is opening a restaurant of his own.

Leavenwell is the new owner of 505 Rivervale Avenue, former home of Signore's, which served salads and sandwiches to customers for a decade. He plans to open LITTLE RED KITCHEN in the last week of June, and is currently hard at work renovating and cleaning the building to his exacting standards.

Little Red Kitchen will combine the local focus of a pizzeria with a classic deli/sandwich concept. "He wants to bring deli food

to Burlington, but really good deli food, on the edge of gourmet," says Stevens' friend Paula, who is helping her with promotion.

During his time in Pittsburgh, Stevens built a following by manufacturing a range of gourmet dips and sandwich spreads that were sold at local markets.

These spreads will appear on pastries and sandwiches at Little Red Kitchen. "People still call me from Pittsburgh saying, 'We're addicted to your Parmesan spread,'" Stevens says. Other specialties, such as maple pecan butter, will be sold in the kitchen's gourmet shop.

Stevens says that relationships of LITTLE RED KITCHEN and the TRAPP FAMILY LODGE helped her build an audience with local farmers. She'll use the diaries in both standard deli sandwiches and

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Stowe Special

I would have been happy to go home after filling up on bread, but the appetizers arrived while I was still drooling on my napkin. The rectangular plate of "crispy pig belly" placed before me was worthy of a magazine cover. Slices of pork belly and potato had been baked in a dark, sweet sauce, then decorated with artfully chopped scallion fronds, a single chive flower and two halves of a medium baked egg.

I enjoyed the crisp little potatoes, but found the pork belly undercooked. Some edges were all gelatinous fat with no meat. The pork-and-egg pairing recalled adobo and egg Foo Yung breakfast dishes popular on the West Coast. But the fatty meat with an overreliance on sauce cried for garnishing, perhaps with a few fresh veggies or a hint of acid.

The rump-and-grain-pasta scallops was equally photogenic, if delectably oily. The flavors in the dish—despite didn't pay off the way I had expected, though the taste of scallop soon emerged. An indulgent mustard cream sauce was a bit heavy but delicious — my dining partner and I quickly devoured the scallops despite its imperfections.

The James on Green salad broke up the bitterness. The eddy this salad contained zero greens in error. Pinsky later told me that the inclusion of sparkling fresh spring greens, sweet-potato cubes, sunflower seeds, dried cranberries and feta was dropped in "100% dressing."

A full before-tax tab appeared gave us time to beat the following the breakfast arrival of our bread and eggs. To keep going with the California theme, I ordered the Martha's Table Diner-style bacon on rye. In the place of who-moodles instead, the chef served up a dense tangle of spaghetti to spaghetti.

This substitution took only works if you are really serious about your diet. I learned last year when I went low-carb that crunchy strands of squash don't satisfy a craving for glutinous noodles. In Pinsky's defense, Martha helped make up for the



CUBES OF PORK BELLY AND POTATO HAD BEEN BATHED IN A DARK, SWEET SAUCE, THEN DECORATED WITH ARTFULLY CHOPPED SCALLION FRONDS.

deficiency of his "noodles" with a creamy coconut broth dotted with chile oil. On top was a mountain of veggies, broccoli, cabbage, mushrooms, and red and green

peppers. All were nicely cooked, but a few were drenched in something that gave them an unappetizing stickiness — particularly in an already-sugary broth. My dining companion found the dish delicious. I was more satisfied with the bacon.

Lightly smoked before grilling, the pig offered a swirl of flavor that canceled out the lingering eventually unctuous coating my palate. When a burger is very messy, I can't in good conscience describe it as well constructed. This one dissolved into a

puddle of that seal meat as soon as I cut it in half. But damn, it was good.

The homemade chaffin had specified with house-made, was picture-perfect. The bottom layer served as a sponge for the bacon beef, a layer of cheddar, the special sauce and the juice of the tangy pickles served on the side. I felt less than elegant digging in, but I ate the sauce out my face and hands as I did.

Pork has no fryer, so instead of traditional fries, I was given a choice of sides with my burger. Pan-fried potatoes or grilled sweet potatoes would have been an obvious choice, but I went instead with the velvety-smooth cauliflower-potato mash. Stepping fries made it a little easier on my conscience, so under the bacon-pudding for two. Stuffed in a giant Mason jar, the pudding really could have served three or four medium eaters. Nevertheless, my friend and I easily finished it, and ate after this appetizer and two beers.

Reader the breakfast and salad, this dessert was the highlight of the meal. Lusciously flavored panna cotta (laced with chunks of fresh lemon, Mills' wafers and whipped cream). Mills' Mills' wafers provided a bit of the zip of the soft cream like a pair of paunchy beans.

The simple dessert was perfectly executed. The was from the light, airy dishes that often define California cuisine, but, in true West Coast style, its primary ingredient may like the one it should be.

Pinsky will be repeat that first with some of his other dishes before it can become a seasonal staple in diners. The flavor of his ingredients should be allowed to stand out independently, rather than being cloaked in sometimes heavy or sugary sauce. As more quality produce becomes available in the warmer months, I'll look forward to Pinsky's simpler, farm-fresh meals.

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SIDE dishes

CONTINUED FROM PAGE 45

specialty such as blackened chicken, Caprese sandwiches and cheese sticks.

Larmer will base her business hours on the needs of the community — which includes a steady stream of rush-hour customers. "I've just been taking all kinds of suggestions and taking them to heart," she says.

Early Riser

CALIFORNIA SPIRITS TO CELEBRATE EARLY RISER AT BARNETT
The message on the back of **CALIFORNIA SPIRITS** latest product comes from **JACK LARMER** of **BARNETT WHISKEY**. "For the past 40 years, our family has been putting the care of the Earth first and foremost in our lives. We have

taught countless other organic farmers the art of growing back more than we take," Larmer writes.

EARLY RIVER CROWN WHISKEY takes something from Larmer — namely, his corn — but **ROB MORRIS**, founder of Caledonia Spirits, is determined to use the limited-edition whiskey to give something back to this farmer who has contributed so much to Vermont's food system. On Saturday, May 24, at 1 p.m., Caledonia Spirits' facility in Waitsfield will host a release party for the whiskey to help Larmer, who is uninsured, pay for treatment related to his cancer and liquidity future.

"I envision a community coming together to honor Jack — to love Jack," Morris says.



Jack Larmer

"There are many people like me who have been touched by him in their lives."

The event will not only benefit Larmer but also show off his hand-crafted Early Larmer corn, which he has spent the past decade perfecting. Caledonia has made just 200 bottles of Early Riser, and they'll be for sale exclusively at the release party in farm-style bottles. Head distiller **ERIN CHRISTIANSEN** has

reserved the rest of the batch for a total 250 bottles of batch, which will be available later this year.

For \$140, guests can reserve a box packed with Vermont goods donated to help Larmer raise as much as \$20,000, or half of his accumulated medical bills. Inside the box, besides Early Riser, guests will find a half-pound piece of seasonal Alpine cheese

cheese from **JASPER HILL FARM**, sofa from **HERMOSA SAY**, veggies from **PETER'S ORGANIC** and seeds from **HIGH MOUNTAIN ORGANIC SEEDS**. **Batterwerks Farm** is contributing a bag of cornmeal, and Larmer will sign copies of his book, **The Organic Garden Grower**, at the event.

"It will be a time of gathering and talking and bringing together a chance for many people in agriculture to pause for a few hours and come and be with Jack and [wife] Anne," says Morris. "If that's not enough to attract a who's who of food-industry folks, there's always the limited edition whiskey."

Guests do not reserve a box ahead of time by emailing **Heidie** at **heidie@caldoniaspirits.com**.

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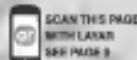
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SCAN THIS PAGE
WITH LARVI
SEE PAGE 9

Fermentation Fetish

Author Sandor Katz talks about letting things go sour

BY ALICE LEVITT

This will be the summer of Sandor in Vermont. Sandor Katz, author of the books *Wild Fermentation*, *The Revolution Will Not Be Televised* and *James Beard Foundation award-winning The Art of Fermentation*, will spend the month of July teaching and talking all over the state.

The Tennessee writer also known as "Sandorkraut" (both in real life and on Twitter) published these books through Chelsea Green Publishing in White River Junction, but his Vermont connections go back further. In 1986, Katz cycled from Burlington to Sherburn, Green, chaperoning a group of teenagers and checking out the rocks and crannies of the Green Mountains along the way. He recalls it as "the best summer job I ever had."

Katz's latest local foray started when he agreed to teach a two-week-long class at Stetson College in July; enrollment in the course quickly led to several smaller gigs across Vermont. At Stetson, Katz will teach students the "basics of fermenting" — fresh veggies, as well as fermenting them in making miso, kefir and yogurt, sauerkraut, and fruity, lightly fermented beverages.

In anticipation of Katz's visit, we asked him some questions that probably won't part of his planned curriculum:

PHOTO COURTESY OF KATZ

SEVEN DAYS: Tell us about your experience with Vermont food.

SANDOR KATZ: The first thing that comes to mind is maple syrup. The last time I was in Vermont was during sugarin' season last year, and I found some friends of mine and a sugar shack they were running. I spent a little bit of time at the shack and I spent



Sandor Katz

"[laughs], and actually I have some of [his] sauerkraut." Peter Schlossman's sauerkraut mixed in with my sourdough bread before I encapsulated it.

SD: You've been HIV positive for decades. Did focusing on your health enhance your interest in fermented food?

SK: It's a tricky question. When I wrote *Wild Fermentation* in 2003, my doctor had said — I believe the wording was — "Fermented foods have been a part of my healing." From that many people extrapolated that I somehow

had that have been an HIV aids hero. I have a strong sense that my relatively good health and well-being has had something to do with the fermented foods I've been eating.

I'm trying to be careful and cautious. The first day of class [at Stetson] will be a broad survey of how fermentation maintains food. And how it maintains food nutritionally. We'll get into some of that. I'm really trying to stay away from being a health guru and making people think that eating sauerkraut is going to solve all of their problems. It might take some.

cured AIDS or removed HIV from my body using ferments and foods.

The past trying to be clear with people that there's not the case ferments foods that have their probiotic because actually, our stomachs are sourish bacteria. They can improve digestion and bacteria assimilation. Now we're learning they can improve mental health.

I've been on HIV meds for 36 years now. I wasn't healthy, but I had a health crisis in 1998, and I've been on meds ever since. I've certainly observed that I have not had the digestive problems that other people I've

seen have taken other major dietary steps that you think may have improved your health?

SD: Eating lots of different things is best. Plant diversity just seems to me to be one of the biggest problems we have. A dozen or 20 plants in all that most of us are eating over and over and over again. If try to grow or weeds and incorporate lots of different kinds of plants.

Not that I'm a vegetarian. I have a garden, and I eat a lot out of my garden. There's a big part of it. I try to spend a little time grazing every day. I'm not eating vast amounts of it. I spend three months eating everything tops off. I'm really interested in eating different parts of the plant. I'm really interested in eating radish pods and other brassicas [members of the mustard family] that have overwintered.

SD: Are there any fermented foods you don't like?

SK: There are certainly fermented foods that I haven't tried. I'm super interested in all the Arctic fish traditions, but I've never been in that part of the world.

The first time I made natto [fermented soybeans with distinctly mucous texture], it told no appeal at all to me. I found it really kind of gross. I read William Shatner's *The Book of Tug* and *The Book of Moo* and cited them in *Wild Fermentation*. After he read it, he sent a letter mostly saying congratulations and after offering a little bit of general feedback. Anyway, I said, "I'm going to give this natto another try." On my next try, it turned out I loved it.

As a young person, I wasn't drawn to stinky cheeses. The stinky ones are kind of off-putting. Now if I can smell it I make myself

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it makes me more interested in it. A few years ago I got the chance to go to Hong Kong and try sticky rice. I couldn't for the life of me figure out why it was so notorious. I can't think of any dessert I don't like.

SD: Which country has the best fermentation culture?

SK: That's hard. I just don't think any single country has the best fermentation culture. Maybe China. China has the most varied and the most ancient fermentation culture and as a result lot of fermented foods. Historic records take us back to China for thousands, even all the fermented soy foods.

My family all come from Eastern Europe, [which] has incredibly wonderful leavenings, and I feel really drawn to Eastern European styles of fermentation and certain European fermentations such as kvass. It's a beverage made of old, stale bread. The first time I tasted that I felt like I was born for this flavor.

For very interested in Asian traditions of fermentation, fermentation is present everywhere. In some cases it's more vital to survival. In some places it's been abandoned more, but it's practiced everywhere. For me, what's exciting is the incredible variation in how it's practiced and the subtlety in how it's practiced.

SD: What is your personal favorite thing to ferment?

SK: I have certainly been very devoted to sauerkraut. I don't think there's been a time that I haven't had sauerkraut in my diet, or any kind of fermented vegetable — fermented corn relish, fermented okra, fermented cucumbers, making 20 vegetables together. I've been very devoted to fermented vegetables.

I love yogurt. I've kept the same yogurt culture, going for probably four years now. I probably just make yogurt every a month or so. I take a gallon of milk and make eight pints of yogurt and put them in the jar.

I mentioned my sauerkraut earlier. When I'm at home, I don't make a lot of bread, but I make a lot of savory, refrigerable pancakes. Little bread rolls that are in my garden and walking around. I eat my sauerkraut straight with that and some eggs, grate some cheese on it and leave it overnight to get all bubbly. Sometimes, I'll keep eating the same batter for a few days and keep eating it topped with yogurt, hot sauce.

I'M REALLY TRYING TO STAY AWAY FROM BEING A HEALTH GURU AND MAKING PEOPLE THINK THAT EATING SAUERKRAUT IS GOING TO SOLVE ALL OF THEIR PROBLEMS.

SANDOR KATZ

SD: Many of our readers are experienced picklers, cheese makers and brewers. What's the next thing they should try fermenting that they may not have thought of?

SK: It's really clear to me that the first thing to recommend for people is fermenting vegetables like as straightforward and simple, it's so naturally safe. You don't need any exotic cultures, you don't need any special equipment.

Beyond that, it's really whatever people are into.

If you love to drink beer, learn to make that. If you love to eat salsa, learning to dry-cure sausages is something that will be really rewarding. Playing with sauerkraut is really cool, and it's not that straightforward, and usually there's a learning curve to getting the timing and technique right.

And then there's all these crazy, exotic fermentations with weird names, and I love that world. That's why I've written my books to share. There isn't an obvious next step for which fermentations to do. None of them is easier or harder. They're all things that interested grandparents can do in a standard house kitchen. Some of them require a little more special equipment than others. Some require the ability to control temperature to some degree.

One area of special interest of mine is what I would call lightly fermented beverages, things that are not fermented for a long time to acquire a lot of alcohol, but fermented for a short time to get bubbly effervescence, a little bit of a sour edge. Going into summertime, that's really fun.

SD: What was the last thing you ate?

SK: I had lunch a little while ago. It was chicken soup that I made. I'm wearing a cold. I ate a little bit of sauerkraut on the side. ☺

INFO

"Fermentation with Sandor Katz" (Workshop, Saturday, July 18, info and registration at fermentationworkshop.com)

"Fermentation Intensive Workshop with Sandor Katz" (Workshop, Friday, July 20-21, fermentationworkshop.com; \$125) will be spaced on July 20 in room 101 at SilverPoint in Thetford, silverpointvt.com; on July 21, 7 p.m. at the Towne House in Andover, July 26, 6 p.m. at the Alchemist Public Library, alchemistlibrary.org.

We will release our first whiskey on Saturday May 24, 1 p.m. in Hardwick

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Seeing Red

MAY 17 | MUSIC



Heating Things Up

The Money cells Burning Bridget Cleary like Allison Rethore of Celtic, \$10 advance, only poster. Supporting this show are Rose Goldino and Debbie Goldino, a pair of 8- and 11-year-olds whose vocal harmonies and howl-and-sing quality draw the Penny/Bass band band's energetic shows. Working them, ukulele player Peter Trean and guitarist Louie Goldino use slightly more arrangements that marry spot-on interpretations of Dylan's neutral pace with unfurled enthusiasm. The technical precision and free-spirited feeling power the group's 2010 release, *Person for Time*, and make audience members reconsider the possibilities of traditional music.

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Saturday, May 17, 7:30 p.m. at Tunbridge Town Hall, \$15-\$22. Info: 802.437.0439. burningbridgetcleary.com

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LA Story

In the City of Angels, Myra Flynn takes a big step forward

BY GARY MILLER



As Myra Flynn describes it over the phone, her search for a producer for her next record sounds a little like the speed dating.

"I've been working with one or two producers a day, doing some recording to get a feel for whether or not I have chemistry with them," Flynn says. "It may be the location of the studio loops rather than that, since that makes Flynn's latest adventure as notable. She's spending from Los Angeles, the home base of her new management team, which is setting her up to cut a new deal over the summer and promote it with tour stops and appearances after a fall release.

LA is the latest move up the professional ladder for Flynn, who grew up in Randolph and spent the better part of the last decade building a career in Vermont

as a singer and songwriter—but not in the Vermont Americana vein of many of her contemporaries. Instead, Flynn focused on the more polished explorations of neo soul, producing the polished tracks between 2008 and 2013. Hardworking, determined, and above all realistic, Flynn eventually came to the conclusion that she wanted to plug into her career, staying in Vermont wasn't an option.

In 2013, Flynn made the move to Brooklyn, the decision made the chance to jump off in one the East Coast's most vibrant music scenes and grab a bit closer to the national media spotlight. But, says Flynn, Brooklyn also forced her to step up her game.

The challenging nature of being lost in the city and being up against people who are really great musicians is important,"

she says. "Trying to rise above that level was something I needed and really appreciated. Not that there wasn't challenges in Vermont, as well. But I needed to go to Brooklyn to get to the next step."

According to Flynn, her New York success paid dividends almost immediately. Shortly after signing, she met a group of musicians she describes as "the band members who are going to be best friends and, with me for life." One of those musicians, Brooklyn drummer Matt Bogdanski, played on her last record, the soulful, rock-tinged *Half Figure* (2009).

If Brooklyn forced Flynn to change things up a bit musically, the Borough's denizens willingly accepted her approach to songwriting, including the expression of her Jewish and African American roots.

"The music has changed, because the musicians here changed," says Flynn. "But my frank of nature, wild way of writing songs and my full career all still work. The Vermonter didn't come from my father. The soul that comes from my mother and my family. People appreciate that, long over a few and very sensible and real and present, and you have it all on the stage, as to speak."

Despite Brooklyn's charms, Flynn's desire to "be where the work is" pashed her away. She considered Australia, and even visited there, but decided that would mean starting from scratch—something she didn't want to do. On her way back to the States, she stopped over in LA, where an email to a manager she admired led her to her current team. Although she hasn't moved to LA permanently—she still maintains her operation in Brooklyn, and stays with an aunt and uncle when in LA—Flynn will spend July and August in the studio cutting her new record. And while they're content about the band for a producer—which included a runstop at Baby Face's Broadcast Way studio—choosing a studio is part of the fun. Upon the previous press conference, she'll have to line up musicians to work with. She's quick to point out that decisions as to signers will be made in collaboration with the production team and won't be entirely hers. That said, she'd love to bring at least one Vermonter to LA, for the sessions' producer and frequent collaborator Gregory Douglass.

"Gregory produced my sophomore album," Flynn says. "He's absolutely one of the most talented people I have ever met and I would love to have him with me wherever I am."

As for songs for the record, Flynn doesn't rule out writing new ones. But she'll likely draw from the vast archive she's already assembled.

"We go through stacks of songs in the break," Flynn says. "It's a matter of whether or not they will fit the project. The idea is how to take the recording quality to the next level."

Helping her produce a new record isn't all Flynn's new management team will do. They'll be on the lookout for any number of opportunities, from licensing tunes for film and commercial work to booking tours. As she explains, "What I'd like to assemble is a team for me that works. There's the new model I want to encourage everyone to take this route, instead of holding out for the lottery ticket of a record label that might not, or at the same time, like support and might be more like, 'Sign here, we'll take you until the market fails.'

Right: It's quite nice to have people feeling good for my heart to me."

Meanwhile, for those Vermont fans who miss seeing Flynn perform live, they'll have plenty of upcoming appearances, including this Friday, May 16, at the Higher Ground Show case. Longer opening for her band mate, Melissa Purvis, and Sunday, May 25, at the Tapco Music Hall in White River Junction, with fellow neo soul singer Rae Flynn. Rae Flynn has 21 gigs booked for June, including shows in Burlington, Montpelier, St. Johnsbury, Middlebury and Randolph. And sometime in the (comes-for-distant) future, she intends to return to her home state on a more permanent basis.

"I still consider Vermont home, and I miss it every day," Flynn says. "Sometimes in the middle of the night it's a real one. 'We used to be so good, but you have to leave it to be able to go back there and do more and just eat'."

"I know that, because I want to go back to Vermont and just tour with my family and friends, but I feel like I need to do this battle for at least two or three years. Then I will have earned the right to go there and live permanently again."

I STILL CONSIDER VERMONT HOME, AND I MISS IT EVERY DAY.

MYRA FLYNN

INFO
Melissa Purvis and Myra Flynn: Friday, May 16, at the Higher Ground Showcas Lounge in South Burlington, 7 p.m. \$15. AA.
Acoustic Sessions with Rae and Myra Flynn: Saturday, May 17, at the Tapco Music Hall in White River Junction, 8 p.m. \$15. AA.

soundbites

BY DAN BOLLES



Brand New Heavies

Given last week's news cuffs over my interpretation of **new wave's** live album *Eden: Live at the Chandler* is a recent reminder, a few items planned for that column had to be shelved. The biggest casualty was a chance to fully defend the spectacle that was *Walking Windows* 4, two weekends ago in Winooski. It was, in highly technical terms—practically parlance, the tits.

Even in the abbreviated amount I was able to catch—I missed the Saturday and Sunday festivities because I was out of town—the energy crackling the establishment was electric. The band had a palpable buzz this year that no one had beyond *Walking Windows* fans and rewarded with more general audiences. And that's key. One criticism that could be made of previous *WWs* was that they felt a little too cool, which can alienate poor average weekend warrior. I've never agreed with that criticism—*Walking Windows* has always had a welcoming vibe—but I understood it. (The crowds have a reputation for some snobbery, and nobody wants to go to a show and feel like the dork the power in high school.)

But even given the decidedly underground bent of the *WWs* programming, I noted a wide cross-section of attendees, from radio broadcasters to casual daycagers. That

tells me *Walking Windows* has crossed just enough into the local mainstream to inspire curiosity with larger audiences while retaining its cool cachet. And that, friends, is a really exciting development. For one thing, it means future festivals should have enough fan support—aka money—to continue growing and attracting even more talented and noteworthy artists. Few words in the English language make my soul wisp more than the word "brand," especially when applied to music. But it means exactly what *Walking Windows* is becoming. And in this case, that's a great thing.

Shortly after the festival concluded, the two primary architects of *Walking Windows*, Angie phat Medina and MSR Prasanna, announced they were starting up a new production company called *Walking Windows Presents*. On the surface, that doesn't seem a whole hell of a lot. The two groups had essentially been functioning as one entity for the past few years—scooping up touring shows everywhere from the South End studio spaces to the Higher Ground Ballroom to the First Unitarian Universalist Society church in Burlington. That won't change. The

difference is the new name, and it's important for a subtle reason.

Because the *Walking Windows* formula has been so successful, the name now carries more recognition with concert fans than either *Angiephat* or *MSR* could have individually. So it makes sense to capitalize on that cultural currency. Why? Because then you can do things like score the coup of the year: **METALICA** will play for a two-night run at the Higher Ground Ballroom on September 9 and 10.

(OK, if I have to explain to you who *METICA* are and why that's an amazing gig, we may need to start seeing other people. Also, given that Grand Point North falls a few days later, on September 13 and 14, we're looking at one of the all time great weeks for rock music in Vermont. You have my permission to call in sick to work now.)

Back to the point, if the *NMHR* show is very indistinct, and I believe it is, *Walking Windows*—both the festival and the production company—has arrived in a major force in the local music scene. And that's good for everyone.

Bite Torrent

Speaking of festivals, this Saturday, May 13, the Magic Hat Brewing Company will host the fourth annual *Bearfootfest* at its South Burlington location. Assuming anyone from MHT will still speak to me after I confess my doubts for their flagship beer, 3%, in a recent polarizing beer article for this paper, I might even show up. Based on past experiences, it's a great day.

This year's lineup includes funky Chicago-based headliners the **WEEN** and **ROTHERS**, plus electro-folkish **AMERICAN SABRE**. On the local angle, check out funk rockers **GANG OF THREE**, who just released an excellent new record, *Therapytek*. **RYAN OLDRIDGE** (see menwys.com) has been one of my favorite local singers and guitarists. And his own band, **RYAN OLDRIDGE AND THE LOOSE RADS**, have one of the easiest and most honest blurs I've seen recently. It reads, "Ryan Old and the Loose Rads are a whole lotta dials in various strobe

SOUNDBITES ■ DB

HIGHER GROUND

www.highergroundmusic.com



MAY

MORNING PARADE

DAHLIA + MORNING

MELISSA FERRICK

DAHLIA + MORNING

A COMEDY EXTRAVAGANZA: A TRIBUTE TO ROB A. LACLAIR JR.

MATT ANDERSEN

DAHLIA + MORNING

BORGORE

THE WALKOFFS, THE FRIKI, DJ ZAF

ONCE UPON A CABARET

BUILT TO SPILL

THE WALKOFFS

THE HEAD AND THE HEART

ELIJAH AND THE BAND

FRANK TURNER AND THE SLEEPING SOULS

THE WALKOFFS



For up-to-the-minute news about the local music scene, follow [@vermontmusic](https://twitter.com/vermontmusic) on Twitter or read the *Live Culture* blog, seventyfivevt.com/liveculture.

14 MAY 10:30PM MAY 10:30PM MAY 10:30PM MAY 10:30PM	15 MAY 10:30PM MAY 10:30PM MAY 10:30PM MAY 10:30PM
16 MAY 10:30PM MAY 10:30PM MAY 10:30PM MAY 10:30PM	17 MAY 10:30PM MAY 10:30PM MAY 10:30PM MAY 10:30PM
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SAT 3/21 (1) GREGORY HARRY QUARTET (JAZZ)

Harmonic Theory

The list of artists with whom harmonicist **RONNIE HARRY** has collaborated is pretty incredible. Among others, it includes Pat Metheny, George Benson, Herbie Hancock and Sting, and with good reason. As *JustJazz* put it, Harry plays "with the chops of Toots Thielemans and the soul-soaring expression of Steve Winwood." The **RONNIE HARRY QUARTET** performs at the FlynnSpace in Burlington on Saturday, May 21 as part of the 2014 Burlington Discover Jazz Festival.

WED.14

Burlington

ARTISTIQUE 8:30 p.m. *Maple Russian vodka lounge*
1000 North St. 8:30 p.m. 300.

HAIRDRYER SPEARATT *Funkspree* 8:30 p.m. 11:30 p.m. *Burling Lounge* (house) 1000 North St. 8:30 p.m. 11:30 p.m. *Karaoke with Melody* 8 p.m. 11:30 p.m.

JAZZBEE *The Cheshire Quartet* (jazz) 8 p.m. 11:30 p.m.

MANHATTAN PIZZA & PUB *Open Mic with Andy Jackson* 8 p.m. 11:30 p.m. 300.

MAPLE RUSSIAN Club Economy, *Hotel A-Jazz* 8 p.m. 11:30 p.m. *Maple Russian* (house) (country) 7 p.m. 11:30 p.m. *Shoe Game* (house) (country) 7 p.m. 11:30 p.m. *Shoe Game* (house) (country) 7 p.m. 11:30 p.m.

REED 8 p.m. 11:30 p.m. 300.

ROCKY ROLLER Club Economy, *Hotel A-Jazz* 8 p.m. 11:30 p.m. *Shoe Game* (house) (country) 7 p.m. 11:30 p.m. *Shoe Game* (house) (country) 7 p.m. 11:30 p.m.

SHOE GAME (house) (country) 7 p.m. 11:30 p.m.

SOLO 8 p.m. 11:30 p.m. 300.

SOLO 8 p.m.

PUB 100-48 P.M.

JAZZ 100-110 The Javetts [local] 10 p.m. In: Burlington
Mondays [local] 10 p.m. \$5REGGAE/ROCK BLUES BOPPERS [local] 10 p.m. \$5
100-110REGGAE/ROCK & RUMBLE [local] 10 p.m. \$5
Hammock [local] 10 p.m. Free. Superjammin' Sunday
401 Hayes, BurlingtonROBSON JAMES - Neutral Brothers [local] 10 p.m.
100-110THE SWEET FAIRIES [local] 10 p.m. \$5
Superjammin' Sunday [local] 10 p.m. \$5/10DEN BROWN - Seven Night with John [local] 10 p.m.
951 8th Street & the VT stage [local] 10 p.m. \$10-12
10 p.m. \$5

chittenden county

BACKSTAGE BURGER & BEER [local] 10 p.m.
100-110BROWNS BURGERS & BEER/PEACE LOUNGE [local] - Melissa
Ferraro, Myra Flynn [local] 10 p.m. Superjammin' Sunday
100-110THE MONKET HOUSE [local] 10 p.m. New Year's
100-110 10 p.m. \$10DR. TAP BAR & GRILL, LITTLE - Young & the Restless
[local] 10 p.m. Superjammin' Sunday [local] 10 p.m. FreeDR. TAP BAR & GRILL, RICHMOND - Institute & Lassons [local]
7:30 p.m. \$10/12

berry/montpelier

BASSTON - An Evening of Free-Style Bass with
Bassoon [local] 6 p.m. BassoonCHARLIE 01 - The Cat's Meow - Vanya Gulin [local]
10 p.m. \$10POSITIVE PNEUMONIPELLE - The Music Department
plus 1 to 3000 [local] \$10SWEET MELISSA'S - Rockin' Witchie Band [local] 10
p.m. FreeWIRHAWK HALL - House/Indie, Michael
Cheney [local] 10 p.m. New Year's [local] 10 p.m. FreeWHITE NOISE/PEP & PUP - Ohio Commonwealth [local]
8 p.m. \$10

elgato/100-110-951-8th

THE BASS BAND - Bluegrass [local] 10 p.m. Superjammin' Sunday
100-110 10 p.m. FreeHOGS & PLUMES - Indie Americana [local]
Superjammin' Sunday [local] 10 p.m. \$10. Bluebird & the Rockin'
Dudes [local] 10 p.m. FreeIRISH HALL - BARS & GRILLS - Atkins Morales [local]
10 p.m. \$10. Bars & Bistro [local] 10 p.m. FreeMIDDLEBURY AREA - STUNTS THE BURG - 7th Street Cheesecake
Project [local] 10 p.m. FreeCITY LIGHTS - City Underground Party with You-Ned,
Entertainment [local] 10 p.m. \$10/12TWO BROTHERS TRAVEL LOUNGE & STAGE
100-110 - Reggae [local] 10 p.m. \$10-12. The
Whistlers [local] 10 p.m. \$5

upper valley

TUPOLVIECK HALL - The Stage [local] 10 p.m. \$10

northwest Kingdom

THE PARKER PLACE - OHIO AMERICAN [local] 10
p.m. \$10

TRAP KIDS - BURGERS [local] 10 p.m. \$10. 951

THE STAGE - Country/Rock [local] 10 p.m. \$10/12

Free

outfield vermont

MIGRATO - Sound Parade [local] 10 p.m. Free

MIGRATO DOWNTOWN - Happy Hour [local] 5
7:30 p.m. \$5/10

SAT.17

burlington

MELU - The Research Masters [local] 10 p.m. Free

CUT METERMETER - Mathematics with DJ Cutie [local]
10 p.m. \$10/12. 10 p.m. FreeEAST SIDE INN/STATION 40/STATION 40B/ART
ART - Station 40 [local] 10 p.m. Free

FIREHOUSE & PUNK REVIVAL [local] 10 p.m. \$10

FIRESTICK 01 - Burlington [local] 10 p.m. Free

HALFLIGHTS - STEAKHOUSE [local] 10 p.m. Free

J.P. PULL - Gourmandise [local] 10 p.m. Free

JUNIPER - Gossi Presents [local] 10 p.m. Free

LAW & ORDER - DJ PUNK/Concurrent/Apology

10 p.m. \$10. 10 p.m. Free

NECTAR 01 - Chalkie & Friends [local] Burlington [local]

Taylor Smith, Linda Rostad, Ryan Pfeifer, Kyle

Innes, & more [local] 10 p.m. \$10. The

Hopping Jester [local] Burlington [local] 10 p.m. \$10

RABBIT HOLE - Amanda Ruth [local] 10 p.m. Free

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EMMA EATON AND MIC GARBER (PQ) (PQ)

PHOTO BY JEFFREY STONE

Folked Up

Independent of each other, EMMA EATON and MIC GARBER are rising young stars in traditional folk circles. Eaton is an acclaimed vocalist, cellist and banjo player who has been lauded for her work as both a soloist and with bands such as Crooked Still and Joy Kills Sorrow. Garber, meanwhile, has toured the globe dancing, ringing and playing banjos with the likes of the Chieftains, Tom O'Conor and Uncle Earl. But Eaton and Garber, who together might just be their finest, spare, melodic and beautiful, the short debate to take the title of best folkie is surely stemming. This Saturday, May 12, the two play an intimate show at On the Rue Bakery in Richmond.

THE SWEET FAIRIES/REGGAE BROTHERS/ART DECO

100-110 10 p.m. \$10. 10 p.m. \$10. 10 p.m. \$10. 10 p.m. \$10.

DR. TAP BAR & GRILL - Dr. Tap Tap [local] 10 p.m. \$10.

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REVIEW this

The Bumping Jones, *Playgrounds*

PREVIOUSLY RELEASED TO DIGITAL DOWNLOAD

After performing at the Otis Mountain Get Down in Rhinebeck, N.Y., last September, holdings a residency in Manhattan's Picnic & Pub this April, and regular gigs at Nectar's and Club Matrosen, Burlington's favorite the Bumping Jones have had plenty of exposure in the lead-up to their debut full-length record. The band have left the Queen City to spread the good word, landing a February show at Princeton's on New York City's Lower East Side. Their new album, *Playgrounds*, a follow-up to a pair of earlier EPs, delivers more of what those who have caught them live likely want full-good, take-home lyrics.

The band wisely open the album with a doozy, "Let It Go," sounds as the heavy funk song "Screamer" and "Elders." The latter cut, while certainly epic, is also an ideal track for the bittersweet feeling of changing times. Graduating college seems might find



confusion and wonder. Shown, Connolly's smirking as he sings, "I feel like I'm running for something that's approaching, screaming and later, 'I'm no fortune teller but baby, I can tell what you're in for.'

The pop slows down just a bit with the fourth track, "Wrapped Up," where banjoist Eric Nester shatters strings or vocals with a low, strong wail that complements the rise and fall of the jangly song.

The album's strength is in the music itself, while lyrics generally take a back seat. The measured and firmly rhythmic setting the band's talented players — guitarist Eric Chastell, drummer Eric Fanning, bassist Zach Zimmerman, and organist and sax man Jules Albert — works well, creating a call and response sound that feels new with every listen. Standout tracks include "Kingsized."

—SARAH BROWNING, *7*
a sprawling, eight-minute number with plenty of back-and-forth instrumental "Catacombs," a psychedelic bender that will call you to the dance floor; and the closer, "On Bawd," which allows Connolly to wail down the many long enough for him to recall their lyrics and perhaps, as the song title suggests, play it again. The only moment that causes some pause is the title track. While it's a classic angry opening, fit for driving in the fast lane, it's a noticeable departure from the euphoric vibe of the other tunes.

The lead singer? At a quick eight tracks, *Playgrounds* by the Bumping Jones is just long enough for fans to sit and thawing open your windows to welcome spring, having a baseline with friends or shaking off a bad mood.

The Bumping Jones play an album-release party this Saturday, May 12, at Nectar's in Burlington. *Playgrounds* is available at thebumpingjones.bandcamp.com.

—LUC CAMPBELL



SCROLL THIS PAGE FOR LARRY TOLSON'S TRACKS



Jackson Jackson comes across as the band follows suit. Gradually slowing down a stop midway or taking off into the distance, ending with a breakdown to make us moan in the pit. Crashing guitar tones and persistent voxals reflect only on the last note.

Social and environmental issues course through Spaghetti. Characteristic of the band's movement, Sorry Mom's unapologetic proclamations are not arrogant, though they sound sincere.

Arkansas' Jason Arkansas leads "Push It Back" with electric synths and riffs. This track is melodic and exemplifies Sorry Mom's strengths, both lyrical and dynamically. Arkansas gives Spaghetti the speed and firey chase song call for.

"On Your Way to the Fun Factory," a Ferris wheel song launches a fast and meaningful two minutes and twenty-one seconds. Jackson channels the talents of young Sean Ingman of Coalhouse, along. "Why Can't We Heal This World?" the better song to keep the peace... spread the love made of me?"

Goldein, JT Day is on throughout Spaghetti. Considering well-balanced mix of melody and distortion, he provides consistent hooks while rounding out the feel of each song.

"March of the Assassins" reveals frustration with the lack on the doors of City Hall. It also suggests how to fix what's wrong by "training apes when they're fake." This quickly shifting song about revolt might not worry the band members' parents as much as the town clerk.

On face value, Spaghetti seems to have a juvenile charm, but has an instant says otherwise. Many good bands break up the same reason, especially within the hardcore scene. One can only hope Sorry Mom is not one of them. The two guys have managed to come together, write and record material in six months flat. The sounds on Spaghetti exude a tight and powerful outfit that has just scratched the surface.

Sorry Mom play Charlie's in Manchester this Thursday, May 15. Spaghetti is available at sorrymomspaghetti.com.

—ADRIEN CROWDER

Watch something LOCAL this week.

VCAM

STREET SIGNS
(CHANNEL 10)
SUNDAYS 8-9:30 PM

NET/3

ED AND EDIE
EDUCATION DERIVED
SUNDAYS 11:30 AM-12:30 PM
ENTERTAINMENT ON NET/3

3TV

WATCH LIVE 10:30-12:30
ENTERTAINMENT ON 3TV
AND ONLINE

DETROIT 3 10:30 AM-12:30 PM
VERMONT 10:30 AM-12:30 PM
5:30-7 PM



Thousands of
cameras can be
viewed in a single camera

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Fresh Faces

"Under 30," Chaffee Downtown

In previous years, the Chaffee Art Center's annual juried exhibition "Under 30" consisted of 15 artists not yet 30 and was held in the Roeland establishment's historic mission, whose many rooms accommodated a larger, saloon-style show. This year, ongoing renovations at the Chaffee Art Center required both a move to a smaller downtown space and a "less is more" approach.

The Chaffee Downtown gallery is a smaller, rectangular space with large windows looking onto the street. While it lacks the expansive elegance of the Art Center, the room fills quickly with people at opening night receptions and feels contained.

This year, the Chaffee's exhibition committee invited artists under the age of 30 to apply, but ultimately accepted just six of these and asked them to submit up to six works each.

The resulting show is a veritable look at these young artists, all Vail-based (with their resumes, that is), and the larger sampling has done the past.

Nicole Carpenter's 17 by 54-inch "Engagement" is a red-hand photograph of a nude female torso. The woman's hands cover her breasts, while another pair of hands wrap around her waist. The pose is modest, yet it can also shift the context to a sexual one. Carpenter's paintings also focus on bodies in an almost geological way, dismembered, coiling from disease.

Six assemblages by Kristen M. Messyan II consist of rough wooden bones — ranging in size from 15 by 16 inches to 19 by 34 inches and mounted on panels — that fall photographic and found objects. In her artist statement, Messyan writes that he "draws inspiration from what has discarded, forgotten and unnoticed." She thinks of her work "as sort of a window that allows the viewer to see how it interferes with the world around [me], good or bad." Messyan creates narratives with found trash, including rocks, tools and tube circuitry, a black plastic pipe that serves as a base, broken glass, barbed wire, bone and the likes of discarded shoes.

Messyan's sepia-toned photographs of nude female figures and abandoned structures are prominent in his assemblages and evoke a sense of foreboding. The works may provide "windows," but, closed on all but one side, the bones also convey the sense of an open socket where innocence was laid to rest.

Kristen Partee uses line and symbolism in her paintings to create colorful, bold images. Her highly stylized symbols, which look like both script and print, appear to be words but are indecipherable. "The Reservoir," a three-panel painting — two panels are 12 by 24 inches each, the third, 36 by 22 inches — uses long, curving lines that resemble organic forms, like plants sprouting in spring. In other works, including "The Case" (24 by 20 inches), Partee adorns her broad script with crushed flowers. In her artist statement, she dis-

cusses this series in terms of rebirth. "The incorporation of dried flowers/petals — something once so beautiful, but that has died, is now finding a purpose once more," Partee writes.

Becky Koenenrepp's works generally are charcoal and pastel. Her 48-by-36-inch, mixed media assemblage "Meeting Tree," exhibited on a pedestal in the gallery's center, holds surprises on closer inspection. From its dark trunk and multiple branches, many wide-eyed faces peer out, its full of life, even though the heads are dismembered, and that they were victims from another world. Koenenrepp's charcoal and pastel drawings, long, wavy, have a sketchy, playful, even childlike quality.

A SHOW FEATURING YOUNG ARTISTS IS BY DEFINITION AN EXHIBITION OF THEIR EARLY WORK.

On the opposite wall, Kristine Chaffrand's six prints, method and presented in single black frames, show a consistency and polish that distinguishes them on this exhibition. Her color monotypes are particularly attractive representations of the natural world. While Chaffrand's explorations are abstract, she uses elements of the original flowers, seeds and natural surroundings to remain recognizable. The resulting images are both lyrical and approachable.

Nate Moseman's photographs are informed by travel, anthropology and art. His artist statement describes journeys to more than 25 countries over the past three years, yet his images do not constitute a travelogue. Rather, they capture what a traveler sees at a moment other instant. Moseman's photos are quiet, sometimes sober reflections of life, culture and humanity. While their locations aren't always revealed, the artist's, only for seeking knowledge about the world's people is apparent.

A show featuring young artists is by definition an exhibition of their early work. Yet, as the pieces in "Under 30" reveal, early work can also be highly inventive. So, while the Chaffee's staff media out and curates exhibitions for younger artists, they also seek to present energetic ideas and fresh takes on artistic commandments.

MEG BRAZILL



Abstraction by Kristen Chaffrand



INFO

"Under 30" artwork by Nicole Carpenter, Kristine Chaffrand, Beck Koenenrepp, Kristen Messyan II, Nate Moseman and Kristen Partee, through June 15, Chaffee Downtown in Faehnrich Chaffee Downtown, 111 Faehnrich Street, Chaffee Downtown, 970-355-2100.

NEW THIS WEEK

childhood events

BEASTS AND BROTHERS An exhibition of drawings, sculptures and installations by members of the Beastie Boys' art cult of New York, as well as paintings and installations by Kevin Gamm, Sam Houser, Luis Henrique and others. *Wednesday, Friday, May 16-18, 7 p.m. May 18-June 16, 10 a.m.-5 p.m.* Bar 212, 10th and 11th Streets.

CHALK DRAWINGS *Wednesday, May 17* through *Wednesday, May 24*. *10 a.m.-4 p.m.* *Chalk*, 10th and 11th Streets. *Beastie Boys' art cult of New York.* *Wednesday, Friday, Saturday, Sunday, 10 a.m.-4 p.m.* *Bar 212, 10th and 11th Streets.*

WORLDS OF POSSIBILITIES An exhibition of artworks from the new exhibit's numerous programs. *Wednesday, Friday, May 23-25, 6 p.m.-8 p.m. May 24, 10 a.m.-5 p.m.* *Bar 212, 10th and 11th Streets.* *Wednesday, Friday, Saturday, Sunday, 10 a.m.-4 p.m.* *Bar 212, 10th and 11th Streets.*

Barry and Geller

KANG SMITH Postcards from the Keys, 100 postcards of postcards from the 1950s. *Friday, May 23, 8 p.m. May 24-June 12, 10 a.m.-5 p.m.* *Barry and Geller, 210 West 18th Street in Manhattan.*

biggins studio

THE WALL STREET BANK PORTRAITS A portrait of the 100 most influential people in finance. *Wednesday, Friday, June 1-10, 10 a.m.-5 p.m.* *Bar 212, 10th and 11th Streets.* *Wednesday, Friday, Saturday, Sunday, 10 a.m.-4 p.m.* *Bar 212, 10th and 11th Streets.* *Wednesday, Friday, Saturday, Sunday, 10 a.m.-4 p.m.* *Bar 212, 10th and 11th Streets.*

AMERICAN CONTEMPORARY THEMES *Wednesday, Friday, Saturday, Sunday, 10 a.m.-4 p.m.* *Bar 212, 10th and 11th Streets.*

AMER FIBER WORKS: THE DRAISHEEN A collection of contemporary fiber arts by the artist that has been exhibited in a number of New York galleries and art fairs. *Wednesday, Friday, Saturday, Sunday, 10 a.m.-4 p.m.* *Bar 212, 10th and 11th Streets.*

BRONX PROJECT Drawings, prints and photographs by Bronx-based artists. *Wednesday, Friday, May 23, 8 p.m. May 24-June 12, 10 a.m.-5 p.m.* *Bar 212, 10th and 11th Streets.*

MYKEL PARSON CLUES Clues including mystery and murder—elements you've never seen and have them there and elsewhere made easy. *No-childrens-allowed.* *Friday, May 23, 8 p.m.* *Bar 212, 10th and 11th Streets.*

ICHU SUMMER ART MARKET A community fair featuring local artists, food, live art and crafts by local artists. *ICA Center, Rutgers Street, Brooklyn, Friday, June 10, 10 a.m.-5 p.m.*

OPEN AIR GARDEN DAY

The Matisse Artists' Guild invites artists, art students, art collectors and art enthusiasts. All are welcome and donations are welcome. Registration starts at 10 a.m. Continental breakfast and guest artists are available 1-2 p.m. Public artists are invited. See website for details. Details at matisseartists.org. *Wednesday, Saturday, May 17, 7 a.m.-4 p.m.* *Bar 212, 10th and 11th Streets.*

ONGOING SHOWS

Barry and Geller

ARTISTS IN TRAINING Drawings by Tom Calfee, Michael Cimino, Jennifer Tamm and others. *Wednesday, Friday, Saturday, Sunday, 10 a.m.-4 p.m.* *Bar 212, 10th and 11th Streets.*

ALICE KYZIROS: ATHENA TAKES THE FIELD *Wednesday, Friday, Saturday, Sunday, 10 a.m.-4 p.m.* *Bar 212, 10th and 11th Streets.*

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CALL TO ARTISTS

GRANADA PUBLIC ARTS

Annals are now accepting applications for the 2012-2013 Annals Public Art Program. The program is open to the women of South Texas for a commissioning grant to realize a public art project in their place of dwelling home. *Monday, June 11, 2012, 10 a.m.-4 p.m.* *Bar 212, 10th and 11th Streets.*

GRANADA GALLERY *Wednesday, Friday, Saturday, Sunday, 10 a.m.-4 p.m.* *Bar 212, 10th and 11th Streets.*

GRANADA GALLERY *Wednesday, Friday, Saturday, Sunday, 10 a.m.-4 p.m.* *Bar 212, 10th and 11th Streets.*

TELL ME MY NAME *Wednesday, Friday, Saturday, Sunday, 10 a.m.-4 p.m.* *Bar 212, 10th and 11th Streets.*

REGGAE HOLLIES *Wednesday, Friday, Saturday, Sunday, 10 a.m.-4 p.m.* *Bar 212, 10th and 11th Streets.*

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ART SHOWS

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Granada

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Reggae Hollies

Reggae Hollies *Wednesday, Friday, Saturday, Sunday, 10 a.m.-4 p.m.* *Bar 212, 10th and 11th Streets.*

Barry and Geller

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Granada Public Arts

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ARTISTS OPPORTUNITIES

Artists as individuals

Artists for hire or sale.

Artists as couples

Artists for hire or sale.

Artists as groups

Artists for hire or sale.

Artists as families

Artists for hire or sale.

Artists as individuals

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Artists as groups

BURLINGTON 5-10891 BC 206

Likeness Portraits of accuracy or fantasy by Vermont artists. Through May 12, info 753-2502, New City Galleries in Rutland.

MAPLE MARCH Curated by Putney-based Arts at Four Rivers, this exhibition celebrates a century of life in the town of Putney. Vermont artist Jenny White and architect Trevor L. Kuhn's latest book, *Maple: A Century of Life in Putney*, is on view. Through June 18, info 849-1744, Putney Building in Putney.

Mercy, B&B & Craft Studio An intimate painting series based on the Vermont artist's studio. Curated by Mable. Through May 31, info 868-1000, BEAM Studio in Burlington.

Mark Larson "Materials Energy," which mixed raw and altered materials together and sometimes had people sit on them, was a hallmark of Larson's studio art. Through June 18, info 868-1000, BEAM Studio in Burlington.

Mayapple Lineworks: one year later An Arkansas variety of mostly abstract prints of the tree. Through May 31, info 365-2436, Root Square in Burlington.

Michaela's Studio "Greens, Blues, Red and Purples" focus on art metaphors for human relationships and how we measure them. Shows a range of prints and mixed media. In the *Lily of the Valley* Mural, a series of four scenes, an installation of four screens, mixed media and tapestries influenced by environmental prints and nature. Through June 1, info 912-1880, RGA Center for the Arts in Burlington.

Michelle Kostura Color and bright white images from the artist's studio, including a series of "Post-It Note" prints. Through May 12, info 868-1000, BEAM Studio in Putney. Through May 20, info 868-1000.

PhotoPassion "On the Moon and across the Lake" looks at the artist's prints of landscapes and architecture. Through April 30, info 914-2680, The Moon Room in Burlington.

The Rural Lens: Green Land The Rural Lens, founded 1989, annual student show features work from Vermont artists. Through May 28, info 868-1000, BEAM Studio in Putney. Through June 1, info 868-1000, The Rural Lens in Burlington.

Robert L. Larson "A retrospective of works by the Vermont artist." Through August 1, info 868-4500, Amy E. Fawcett, gallery, High Line Center in Burlington, about \$100.

Stephanie Larsen "Die Meusen" are art works that surround the viewer from floor to ceiling. Through June 18, info 868-1000, BEAM Studio in Burlington.

Terry McElroy According to *Time*, "McElroy's artworks are made by the artist's body." Through May 1, info 868-1000, BEAM Studio in Putney. Through May 31, info 868-1000, BEAM Studio in Burlington.

Whitney "An artist's group show featuring works by local young artists." Through May 31, info 868-1000, ArtHouse in Burlington.

Woodland City New prints of Vermont scenes, rooms and buildings and seasonal nature scenes. Through May 31, info 868-1000, ArtHouse in Burlington.

Woolfson, Lark, Clegg New prints of Vermont scenes, rooms and buildings and seasonal nature scenes. Through May 31, info 868-1000, ArtHouse in Burlington.



Kyle Thompson and Stephanie Larsen

Kyle Thompson — also known around Burlington by his DJ name Fette B — and his partner, Stephanie Larsen, each has a unique take on the Vermont landscape. The two often cites pop artist Andy Warhol and Keith Haring as influences and wants his depictions of traditional Vermont scenes to "explode off the page to build here and use unexpected color schemes." He takes photographs that "capture the allure of the region's beauty," then uses them through a range of blues and tones to make the colors pop. Larsen, a folk artist, does reverse acrylic paintings on reclaimed, wood frame windows. Her works are inspired in part by the styles she encountered while traveling in South America. Their playful show, entitled "Born and Tree," is at the BIMA Center in Burlington through May. Pictured: "Born and Tree," by Kyle Thompson and "Through the Scrub," by Stephanie Larsen.

Chittenden County

4-Point exhibition Off-the-wall reflections by Chittenden County artists, and paintings by Chittenden County students. Through June 10, info 949-7749. Initing located on Route 100 in South Burlington.

Libby Lett's *Reverb* 160 paintings of horses. Through June 30, info 868-0546, BEAM Studio in Burlington.

Lois Lichtenstein Lichtenstein's watercolor block print of a car, and a painting of a sun and a tree. Through June 18, info 868-3253, Greenleaf, 1000 Brattle Street in Burlington.

Mark Thompson First painting exhibition featuring a variety of Vermont scenes, including the forests of the artist's childhood. Through June 30, info 334-2330, Creekfoot Inn-Bill Gates in South Burlington.

Matthew Ullman An exhibit that spans two decades of painting, focusing with sketches the movements personified, celebrate and interpret the movements of a single object or city or city and region. Through June 30, info 868-2346, Vermont Center for the Arts in South Burlington.

Justin Favela A large set of 10 paintings that feature an array of elements and animals like the difference in secondary colors. Through June 30, info 868-2346, Vermont Center for the Arts in South Burlington.

Mike Lee *Clouds* Opening last week, paintings by the Vermont artist. Through May 20, info 868-2600, "Clouds" in Northgate.

Mark Winkler *Paintings* An exhibition of Vermont scenes, including a painting of a Vermont forest.

George L. Winkler *Paintings* by the Vermont artist. Through June 30, info 868-2346, Vermont Center for the Arts in South Burlington.

Wendy Lee An exhibit of 19th century paintings from the collection that chronicles painterly 19th century reproductive culture. Through June 30, info 868-2346, Vermont Center for the Arts in South Burlington.

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Pete Isaac *House* Paintings and sculptures. Through June 30, info 868-2346, Vermont Center for the Arts in South Burlington.

Mike Jackson *Paintings* An exhibit of 19th century landscape paintings by the Vermont artist. Through June 30, info 868-2346, Vermont Center for the Arts in South Burlington.

Mark L. Johnson *Paintings* of Mary, Magdalene, Jesus and the Virgin Mary. Through June 30, info 868-2346, Vermont Center for the Arts in South Burlington.

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ELAINE SMALLER ERICKSON "Re-envisioned" acrylic on fabric collage and a related panel by fiber artist Jessie art. Photo: Instagrammed by artist. Through June 17. 820-944-8048. New to the gallery, the artist's work is a mix of painting, collage, and fiber.

EVAN LINDNER "Landscape" block and intaglio prints. Prints are also available from a limited edition of 100. Through June 15. 802-865-1056. The Vermont Community Center Gallery.

JASMIN MUSIAL "Monumental embroidery with pastel and silk threads." Through June 17. 802-865-1056. Vermont Studio Center Library in Montpelier.

LINDA MURRAY "Influence: Juras and Other Peoples," abstracts reinterpreted, published by the Studio Library artist. Through June 1. 802-865-1056. The Vermont Studio Center, 3rd floor, 100 Main St., Montpelier. 802-865-1056. Email: vermontstudios@vermontstudios.org.

TRAVIS PRICE & RYAN SPERBER "A new line of textile art and a variety of techniques by 14 members of the Surface Textile Association." Third Floor Gallery. Through May 25. 802-865-1056. Website: www.865arts.com.

IN BOSTON/VERMONT AREA

CAROLYN MCKEEGAN "Oceans, Mountains, People" for parameters by the association. Through June 20. 802-865-1056. Email: 865arts@vermontstudios.org.

LANDSCAPE TRAVELERS "The new series of the pottery presents a wide variety of landscapes made to interpretation." Through January 1, 2015. **BERICK RUMBLE** "A Colorful Color" - a collection of 100 small, colorful, hand-painted ceramic bowls and bowls. Through June 11. 802-865-1056. The Vermont Studio Center, 3rd floor, 100 Main St., Montpelier. 802-865-1056. Email: berick@vermontstudios.org.

MARIE LAPINE GOLDBECK "Ceramic drawings by the Vermont artist." Through July 1. 802-865-1056. The Law in Egremont, Johnson.

ROBERT HETZLER "Pouzzoles," embroidery on small sculptures by the Vermont artist. Through June 29. 802-865-1056. The Vermont Community Center.

ESTATE OF RICHARD LADA SHOW. 802-865-



'Lost Gardens of New England' Just in time for spring's arrival, the Sheldon Museum in Middlebury has rolled out an indoor and outdoor exhibit paying homage to the region's rich history in "gardening arts." The indoor section of the exhibit features drawings, watercolors, prints and oil paintings that depict garden-design trends through the centuries, culled from historic New Englanders' letters, and glass-fixture labels of 19th-century country gardens from the museum's permanent collection. Also inside, contemporary color photographs by Shulman Farm's woodlands manager Marshall Webb are juxtaposed with black-and-white archival images from the era. Outdoor works by two contemporary Vermont sculptors have visitors into the Sheldon's own gardens: whimsical wooden sculptures by Sherburne Norton Lorraine, and a steel-and-moss trowel by Charlotte artist Ethan Bond-Watts. Through August 3. Gallery talk on Wednesday, May 14, at 10 a.m. A tour of Middlebury-area "hidden gardens" is Sunday, June 8, from 8 to 10 p.m. "Farewell 'The Grange,' Codman Estate, Lincoln, MA, 1868" by Sarah Fletcher Besdike Codman

IN THE STUDIO WITH MARY BRYANT Three gallery celebrators do 30th anniversary pieces with an emphasis of continuing to make their "workstation art" and "not to be afraid to make mistakes." Through September 3. 802-865-1056. Ryan Memorial Gallery or johntaylorart.com.

RENT SHOW "Re:租" photo exhibition featuring rental equipment from the first local artist. Through July 6. 802-865-1056. Website: vermontstudios.org.

TOOK AND KILLED: VERNON HETZLER HONORABLE LIBRARY An annual collecting and display of the sport involving classes and sizes including: historic and modern firearms, hunting trophies, antlers, and local country items. The event is from 10 a.m. to 5 p.m. 250-954. Vermont Art and Craftsmen Association.

WATERCOLOR TRAVELERS "The new series of the pottery presents a wide variety of landscapes made to interpretation." Through January 1, 2015.

BERICK RUMBLE "A Colorful Color" - a collection of 100 small, colorful, hand-painted ceramic bowls and bowls. Through June 11. 802-865-1056. The Vermont Studio Center, 3rd floor, 100 Main St., Montpelier. 802-865-1056. Email: berick@vermontstudios.org.

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ESTATE OF RICHARD LADA SHOW. 802-865-

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movies

SCAN THIS PAGE
WITH THE LAYAR APP
TO WATCH THE DUNE TRAILER
SEE PAGE 9



AT HOME: ALEXANDRE JODOROWSKY, director of *Dune*, may not be necessary out in fact, as *Dune* is an interesting documentary about the director himself, his ideas and his vision of *Dune*. (Blu-ray, \$30)

Jodorowsky's *Dune* ★★★★

I think we can agree the last *Dunes* are the ones that don't get made. Frank Herbert's opus has had its full adapted set of six since the first book's 1965 release. Its survivors include a 1984 video game, at least two TV miniseries — *Desert* (2002) and *Children of Dune* (2003) — and an eight-hour Spanish movie made in 2009 with home computers. All these show a special tenderness so that the source material seems to bring out in even the most gifted filmmakers.

The real *Dune* would be described as 100% big, all people, David Ladd. He thought better of it. *Redes* was cut to 90 and the job in 1978, accepted and the thoughts better of it. The Hollywood version ultimately was made by David Lynch — a logical choice with *Eraserhead* (1977) and *The Elephant Man* (1980) to his credit. *Desert* serves the visual adaptability of a real desert: it moves, it breathes. They say Lynch's *Dunes* was seriously considered (as right as it is) in order to make it visually involved in the analysis of the medium. Talk about a waste of space.

As we learn in the 100-and-a-half-hour documentary documentary about of *Frank* *Poach*, Lynch's fully fleshed-out dream came to pass. Belgian *Desert* De Laurentiis purchased the film rights that belonged to a Chilean game-movie actress named Alfredo Jodorowsky, who also had real estate as the creator of the midnight movies *El Topo* (1970) and *The Holy Mountain* (1973). The director spent two years trying to get his vision of "the ground and roses" to rise. What makes this story so valuable is that Jodorowsky's *Dune* wound up being the most cult-cinema movie picture never made.

The guy didn't shoot a frame and still change the course of science fiction. Jodorowsky, such the only person to hold that option, Poach rounds a small army of talkers to add to the *D* in *Dune*'s genome. For reorganizing and reconstituting *Desert*, it's a man and a half to beat the way stories of Jodorowsky, now 85, and others who were there. They include science and cinema designer H.R. Giger — who died this past Monday at age 74 — and novelist Christopher Priest. Appearing in archived

interviews, *Intervista* and *Interview* with Poach, when Jodorowsky chose over Douglas Fairbanks because he considered the 1926 *D* a waste of himself.

This from a guy who claims he "hated *D*." *Int* would have changed the world. The film's high points include stories of substratum in casting *Intervista* (which signed on to play the Emperor of the *Galaxy* for *Star Wars*), a smutty *Desert* Miller agreed to the role of Baron Harkonnen after seeing his favorite Poach (who would be available, while black). Giger approached the *Int* director at a party in a house. "There's a ridiculous account of Jodorowsky's sandwich," a screening of *Desert* (which is a screening of *Desert*) goes on to say. "It's a smutty sandwich of *Desert* and *Intervista*, when he gradually reveals that the *poach* was no *fat*."

Poach concludes on just the right note, underscoring the realization his subjects

wanted was an impossiblely grandiose, an *Int* was ever going to bite. Instead, he carries Jodorowsky with astonishing vocabulary, radiating "epic" (epicness), a sense of small folks who together went on to create *Alita* with Rodriguez, and whose grandiose dreams for *Dune* (and for *Redes*) he found they can count on as *small* dreams. In a movie as queer, Poach matches materialism. There's a stupendous hook to learn something to everything from *War* to *The Tenacious*.

Jodorowsky's *Dune* is a funny, fascinating combination — art, culture and the culture of art. It's also unique in the history of film: a document that goes to find the means of a movie for which not a single screen was ever shown.

RICK KISDAM

Neighbors ★★★★

What movie comedies rely on characters rather than on shock. The laughs should be spread around. As a general rule, the more straight men, women, types and stock characters there are, the more, the less funny it is. The more characters exhibit specific, lovable quirks, the more the audience laughs.

It's a simple principle, but one not easily applied. In *Neighbors*, consider, the film has two sets or movies that are typically unlikely to play. Stand for the gags in the many rom-coms. In this, while various subplots consider the plot, all the laughs. And so on.

That's why *Neighbors*, directed by Michael Stuhlbarg (*Breaking Bad*, *Marshall*), stands out in its genre. The film's agreeable gang handily encompasses the *holy trinity* of an unheralded yuppie parents (Mae and Kelly Reardon, *Bad Teacher* and *Now You See Me*) and their neighbors, the newlyweds (Dylan McDermott, who, what more can one do, and the couple's translocal existence). The couple move in briefly for easier — or so the reasoning seems — and more money. They're a New Englander next door to a cheater wife and her much fluffier but less attractive daughter.

The film is a set piece on its homegrown formula: a series despite having a picture-perfect home and an adorable baby (Elle



MEET-UP: NEIGHBORS Mae and Kelly have an unusual arrangement after their first meeting with the new neighbors in their community.

and Zoë Wagner), Mae and Kelly have doubts about this whole "whole" thing. When they first approach the neighbors, they come bearing gifts of wine. Tired of inside-the-party, the responsible parents agree to their neighbors' offer to share wine, with Mae developing a hankering for more, which the Reardons have to stop through the skin of gauze they've put over the wine. Then, there's the whole Elle. Elle is from the next door, a cheater wife and her much fluffier but less attractive daughter.

The film is a set piece on its homegrown formula: a series despite having a picture-perfect home and an adorable baby (Elle

and Zoë) who has a glass of wine, we've seen it before, but still we'll go to it, and those Reardons are kinder than most, they have a great in charge of things" as an alternative to the phrase "from below up," to Leon Kassadee as the PR-challenged college dad, or Hamish Horne as a sort of helplessness.

Most notably, perhaps, Stuhlbarg gets to be the on-level, crude and funny in the gags. (And I mean crude: *Int* you set up for jokes about squirming butts, butts, butts) in, use self-referential exchanges. Mae keeps *Int* to be the typical dad in comedy wife and work, her son a child who solves it all, the script concludes that Kelly is going one crazy to stay at-home mom.

Finally, everybody in *Neighbors* needs to grow up. That's an enormous theme if you want an ongoing sociological analysis of the movie, and thinking who's who helps the balance and progression, and an excellent one about the whole point that Mae and Kelly didn't intend to swap so much, the film is ridiculous, really ridiculous and almost never having.

MARJORIE HARROD

fun stuff

more fun! straight dope [p. 20]
crossword [p. c-5] & cryptoku & sudoku [p. c-7]

* NEW COMICS

the cigarette



STICKS ANGELICA, FOLK HERO



Curses, Foiled Again

Before three men who侵入 into a lingerie store in Houston, Texas, could steal anything, one with a revolver cracked into another holding a little surveillance video showed the guy caused the rifle to fire, "which then spooked the suspects," police Officer Jeff Belknap said. Believing they were being fired upon, both armed men opened fire, discharging nearly a dozen rounds, one of which went through a mannequin, before all three fled (Houston KHOU-TV).

Assuming police were investigating the murder of Russell Hammontree, 49, arrested Gareth Gibbs, 26, after they found his in-game, step-by-step plan denoting the perfect murder, written two months before Hammontree's body was found. Supreme Court Justice Betty King said the murder plan corresponded with the actual killing of "a remarkable wop" (International Business Times).

Life's Ironies

Former New York City police officer Gilberto Valle, 36, who was convicted of kidnapping or kidnap, murder, rape and carjacking, was assigned to teach his fellow inmates at Rikers Island. Metropolitan Correctional Center. The so-called cannibal cop, now 44 years in prison, was teaching cannibalism and how to make breakfast and lunch (New York Daily News).

After Scott Bochard, 17, lost his right arm while cleaning a pistol, working machine at the gunsmith where he worked

in Massena, N.Y., the Elks Lodge raised money to help defray his medical bills by holding a pasta dinner (Adirondack North Country News).

After his 18-year-old, pleaded guilty to sexual assault in Dallas, Texas, he faced up to 20 years in prison. Instead, Dallas County District Judge Jennifer Howard ordered him to serve 45 days in jail and then "start 250 hours of Community Service at the Rape Crisis Center." (Dallas Observer)

Former Illinois State Rep. Keith Fruhwirth, 36, who never sponsored bills calling for tougher penalties for child pornography, was charged with possession of child porn. In addition, authorities learned Fruhwirth used account as an online forum to share stories that about their sexual preference: "It's sadistic, old and I can handle it." Fruhwirth reportedly used one such "I love them" on 6, 7, 8. "In another he declared, 'I wish I had seen all the kids and piss over em' (Chicago Tribune).

After successfully campaigning for a same-sex marriage law, Ugandan pastor Martin Ssentamu could be charged under the same law, according to Mekorus University of Science and Technology professor Paul Koleka. "Pastor Ssentamu

has, if anything, promoted homosexuality where he is allegedly trying to fight it," Koleka said, pointing out that Ssentamu repeatedly spreads gay porn to his congregation, ostensibly to show it is evil. "Very soon people are going to get used to the idea at some point, even

we have seen in the following men, and armed with the knowledge Ssentamu has disseminated, they will know exactly what to do" (Ogutu's Gap News).

When Guns Are Outlawed

Policeman Jeffrey Wheland Wooten, 32, of robbing a Willie House restaurant in Newbern, Ga., with a pitchfork, which he used to force

workers onto the back of the restaurant while he grabbed the cash register and gun. "It wouldn't be an ordinary weapon for your protection," police Chief Warren Summers said. "But it was in a Willie House" (Atlanta Journal Constitution).

Tangled Web

A 30-year-old employee at Japan's biggest travel agency forgot to order 12 buses for a high school outing so the day before the trip he wrote a note purporting to be from a student threatening suicide unless the trip was canceled. He gave the note to the principal, who decided to go ahead with the excursion as planned

After no buses arrived the next morning, regulators from the Japan Tourism Agency visited the offices of JTB Corp., which promised to punish the worker. The school, meanwhile, was handed string with a different agency (Agence France-Presse).

Sounds of Silence

Sales of gay silencers are increasing, according to the Bureau of Alcohol, Tobacco, Firearms and Explosives, which noted the market is up 17 percent in 2010, as shotgun sales are up 20 percent for ATF approval of registrations. Silencers, a high sell for between \$150 and \$1,000, are part of one gay culture are accompanying their firearms purchases, according to gun industry outlet *Gun Show* of CRT Capital Group in Stamford, Conn. Other popular add-ons are flesh lights, laser scopes, arks, para grapes and mud spouts for attaching even more accessories (CNN).

A new movie film aimed at late-night service in Arlington County, Va., kicks "widow" after 2 a.m., and also yelling, shouting and screaming. The County Board passed out its the first in more Washington, D.C., to target "over commercialization" of the human voice. "We're not Mayberry RFD," board member John Wiedel said, "but we're not Manhattan on the Potomac either" (Washington Post).

JON SPARER

OVERHEATED EXPERIENCE WITH INFLUENZA: NEW INFORMATION
SUGGESTS VACCINES ARE BETTER, BUT MANY PEOPLE STILL
REFUSE TO VACCINATE THEIR KIDS. AS INFLUENZA BEGINS
MORE COMMUNAL HERE ARE SOME...

GET WELL GIFTS FOR THE UNVACCINATED

Harry blies



And how are you enjoying the least expensive wine on the menu?



THIS MODERN WORLD

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THE YOUNG AND THE REBELS
WHO REFUSE THE GOVERNMENT
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THIS, BURN THIS!



NEXT, REBELLION FIND A NEW
COMPETING, GAYSON CINEMA
AND HOMELAND!



ELF CAT

A COMIC STRIP BY
JAMES KOCHALKA



RED MEAT



TO BE CONTINUED...

SEVEN DAYS

PERSONALS

For relationships, dates and flirts: dating.sevendaysvt.com

WOMEN seeking WOMEN

In search of love... *dates*

What's new is you! I'm a laid-back, jeans-wearin', flip-flop-wearin' girl. I'm a mom, a wife, a dog mom and a place or two down the road. I've got principles when it comes to this relationship. I hope to find someone who shares that same enthusiasm for life as I do. Message 402-23

effie, 24, single, big adventure

seeks 1, 20s, women, best friend, professional, looking for someone, honest, equality, stability. Visiting at least 1, 20s, playful, kind, responsible and kindred in the heart. Looking for someone, big adventure. Message 402-26

gwen, 26, single, happy, fun, hipster, 20s

I am a 26-year-old girl, trying to figure out what I want in a new person. I am very much a free-spirited spirit, but I am also a hard-working, consumming, reading, writing, running, cooking, training, traveling, and more. Message 402-24

heather, 20, single, big, friendly

I am an upbeat, happy, young person. Looking for someone in their 20s, who is outgoing, kind, and fun. Looking for someone who is outgoing, who is outgoing, and maybe even a little bit more. Message 402-25

hannah, 20, single, fun, adventurous, energetic, 20s

She is the type of person who likes to look up to what someone says. If you get that, I like you already. Message 402-26

WOMEN seeking MEN

part the and personal... 20s-40s, educated, very intelligent and more educated than me, in my 30s, 40s, 50s, 60s, 70s, 80s, 90s, 100s, 110s, 120s, 130s, 140s, 150s, 160s, 170s, 180s, 190s, 200s, 210s, 220s, 230s, 240s, 250s, 260s, 270s, 280s, 290s, 300s, 310s, 320s, 330s, 340s, 350s, 360s, 370s, 380s, 390s, 400s, 410s, 420s, 430s, 440s, 450s, 460s, 470s, 480s, 490s, 500s, 510s, 520s, 530s, 540s, 550s, 560s, 570s, 580s, 590s, 600s, 610s, 620s, 630s, 640s, 650s, 660s, 670s, 680s, 690s, 700s, 710s, 720s, 730s, 740s, 750s, 760s, 770s, 780s, 790s, 800s, 810s, 820s, 830s, 840s, 850s, 860s, 870s, 880s, 890s, 900s, 910s, 920s, 930s, 940s, 950s, 960s, 970s, 980s, 990s, 1000s, 1010s, 1020s, 1030s, 1040s, 1050s, 1060s, 1070s, 1080s, 1090s, 1100s, 1110s, 1120s, 1130s, 1140s, 1150s, 1160s, 1170s, 1180s, 1190s, 1200s, 1210s, 1220s, 1230s, 1240s, 1250s, 1260s, 1270s, 1280s, 1290s, 1300s, 1310s, 1320s, 1330s, 1340s, 1350s, 1360s, 1370s, 1380s, 1390s, 1400s, 1410s, 1420s, 1430s, 1440s, 1450s, 1460s, 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